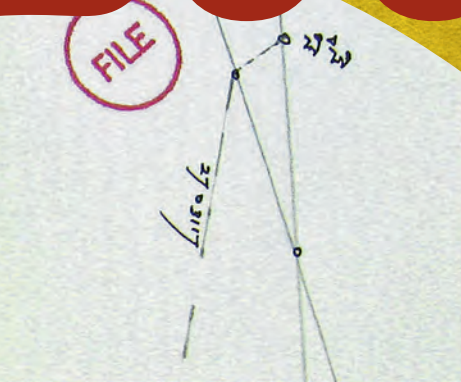


BOOKarts

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CBBAG



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is included in CBBAG
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ON THE COVER

Details of Timothy Ely's art
from his workshop in Toronto,
April 2014 (see Ruth-Carroll's
article, page 36).

Background: Solid colour
pure kozo from Japanese
Paper Place.

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GRETA GOLICK teaches courses about the history of the book at the University of Toronto. She curated two exhibits at Robarts Library of artists' books created by students in her workshop course at the Faculty of Information. She received her CBBAG certificate for the foundation courses in bookbinding in 2014.

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KEN LESLIE paints and writes on a variety of themes, most recently, light and dark above the Arctic Circle. He has received numerous honours for

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RUTH-CARROLL has a BFA in Fine Arts from NSCAD, has taken almost 40 CBBAG courses, and loves the tactile presence of the book. As a textile artist who acknowledges a sheet of paper as just another fibre to explore; woven paper and silk are constant combinations that fascinate and motivate her process. Calligraphy and botanical drawing have become new areas of expressive discovery.

DON TAYLOR is a full time bookbinder in Toronto. He is also a part time book artist, and as proprietor of Pointyhead Press Publications, a micro-publisher, and occasional writer of articles for PPP, CBBAG, and others.

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CBBAG NEWS 41

This past summer, the Ottawa Valley chapter mounted the exhibition, *Unbound*, in the City of Ottawa Archives, Gallery 112. Among the many works displayed were a selection of pieces from the chapter's 2014 box swap, pictured here.





Betsy Palmer Eldridge

Betsy Palmer Eldridge has been in the bookbinding field for over 50 years. She joined the American Guild of Book Workers in 1960, and eventually served as its president for six years — a period which included its centennial celebration in 2006. She joined the Canadian Bookbinders and Book Artists Guild in 1983 and served as the chairman of its Education Committee for 25 years. Both organizations have awarded her Lifetime Achievement Awards. A long time member and Fellow of the American Institute for Conservation of Historic and Artistic Works, in 2010 she was given its prestigious Keck Award for a “sustained record of excellence in the education and



Books bound by Betsy – various types bound at various times; all old friends.

interviewed by Greta Golick

training of conservation professionals.” She has designed and taught the well-known CBBAG core courses in bookbinding and has produced over 100 hours of teaching videos. She maintains that after 50 years she is still learning new techniques, meeting new people, and finding the field as fascinating as ever.

This article is condensed from an interview conducted by Greta Golick, 16 July 2014, at 24 Castle Frank Crescent, Toronto, in the company of many zebra finches that fly loose in the Eldridge breakfast room.

ALL PHOTOS BY **ANNA PRIOR**, UNLESS NOTED

GRETA GOLICK: *How did you choose bookbinding or did bookbinding choose you?*

BETSY PALMER ELDRIDGE: Well that’s an interesting question and I am not sure that I have the answer. I really blame it on this big family home that we still have in Illinois built by my great-grandfather in 1878. I spent summers there when I was a child, and it was a divine way to spend a summer. Everything in it was old, and everything in it was lovely and had a story behind it. It had books and it had a library that belonged to my grandmother’s parents. The head of the University of Chicago rare books library once spent a weekend there because he wanted to see what a vintage late-nineteenth century library looked like that had not been changed.

I went to grammar school at the University of Chicago, which was for children of university faculty, so I was surrounded by a group of very bright peers. At 12 years old I was sent to a small Quaker school in Maine. I’m the only person I know who spent five winters in Maine and never a summer. Our big challenge there was to see if we could ride, ski, and skate, all in one afternoon, which we indeed could do.

Then I went on to Wellesley College outside of Boston and I graduated in 1959. It was at Wellesley that I really got interested in books. They had, and have, a very good rare books collection for a small school. Hannah French, the rare books librarian, gave a course in the book arts. It was not for credit: it was an extracurricular activity one evening a week for a semester. We went through the collection with her, and she talked about calligraphy, typography, binding, and all the different book arts. She had a lab set up there with a Washington press, so we set type and printed keepsakes and it was just delightful.

By coincidence, my father was having some books bound in Chicago by Carolyn Horton. I went over



Herr Metz's Hamburg bindery, 1959/1960 (Betsy at left).

to visit her, on Hannah French's recommendation, and I spent a wonderful day with her. Then I went back, took a book apart, sewed it back up again and I thought, "This is really interesting; I like doing this." At the same time I met Harold Tribolet, head of the extra bindery at Donnelley's in Chicago, printers of all the telephone books in the United States and many magazines like *Time* and *Life*.

Harold Tribolet and Carolyn Horton were my two early mentors. They told me that there was not any way to get into the field on this continent. They gave me a list of names and places where I might study in Europe and two pieces of advice: Study the forwarding of the book in England or Germany, and study finishing in France.

My parents gave me a round-trip plane ticket to Europe as a graduation present in 1959, so I set off to seek my fortune. I went to visit the various people in France whose names had been given to me, but all of those were dilettante, one-afternoon-a-week ladies and I wanted something more substantial than that.

Most of this was luck. It was just a question of being in the right place at the right time. I went to Hamburg to visit friends of my parents. While in Hamburg I visited Kurt Lundenburg who taught at the Kunstgewerbeschule and he agreed to take me as a student; however, I was three weeks late in applying and the administration of the school refused to let me enrol.

So, I went to see Gunther Metz who had a bindery on the outskirts of Hamburg. The arrangement was that I would work for what I learned. I would be a regular apprentice and they would show me how to bind books after hours and in the evenings. There were five of us: Herr Metz, his assistant, two junior apprentices, and me. None of them spoke any English. This very happy group sang *a cappella* all day. The workshop had a big north window that overlooked a garden and the airport beyond.

The books I bound there, I borrowed from the Bergs (my parents' friends) and those books remained there. In 1999, I visited Herr Metz. I borrowed

TRIBUTES FROM BETSY'S STUDENTS



Kathy Hamre (front, left) and Dan Mezza were among early students in Betsy's bindery. PHOTO | CBBAG FILES

There are so many things that I do every day that I learned from Betsy – how to fold, how to measure quickly, check my work, treat my tools, and lay out my workstation. I learned to always line my boards and the proper way to dry them. From Betsy I learned many small techniques that make everything look perfectly square and neat. I learned to treat my craft with respect but not to be precious about it.

Christy Thomasson, preservation specialist, University of Toronto Libraries

I gained an understanding of how extraordinary Betsy is as an educator when I was in a course with a student who was already a fully trained bookbinder.



Above, from left: Betsy's first bindings; Betsy at the Horton Bindery, ca. 1971. Deborah Evetts, Don Horton, and Carolyn Horton. PHOTOS | PALMER ELDRIDGE COLLECTION

the books (above, left) from the Berg family and I showed them to Herr and Frau Metz. We all looked at them and said, "Well, not bad, not bad," and decided the work was pretty reasonable.

I did not realize that I was going to be a binder at that time [when I graduated from college and first went to study with Gunther Metz]. It finally narrowed down to that. Every step of the way, I did not see the end result when I started out. I was trained to be a fine binder in Hamburg and Paris and thought that was what I was going to be in life. But I worked for Carolyn Horton in New York in the 1960s and was won over to book conservation.

GG: *Did you speak German?*

BPE: I had two years of German in college but that

was not quite enough to get along. Herr Metz did not speak any English and neither did the Bergs. It was a total bath in German and it was a nightmare with the *du* and the *zie* forms of addressing someone. I learned a lot of German.

In 1960, I was out of money, so I returned home. I visited New York and went to my first Guild of Book Workers meeting with Carolyn Horton. I still have the newsletter with the notice that I attended the meeting. By then, Carolyn had moved to New York via New Haven. She bought a brownstone in Chelsea and had a bindery in the basement.

At that point, I thought bookbinding would be a hobby. I decided that I did not want to go into medicine, which my father wanted me to do. I thought it would be too demanding a way of life. I decided that

This student could do very good work, but it soon became clear that she didn't actually understand how things dried. She'd never been taught some of the basic things that Betsy includes in the first few days of Bookbinding I. This student had been following rote practices relying on hope and luck that things would work out, where those of us taught by Betsy had no fear of failure because we understood the process and could adjust and compensate as necessary.

James Spyker, Toronto

She could take someone who knows *nothing* [about bookbinding] to someone who does it for a living.

Dan Mezza, bookbinder, London

One of my favourite Betsy-isms is "Better is the enemy of good." Given my tendency to be a perfectionist, her sage words have saved me from trying to "fix" things when you know it will only be made worse by doing so!

Barbara Helander, Caledon

Betsy and I were having a chat about GBW several years ago, and she looked directly at me and said, "Don't ever become President of anything." It still makes me smile.

Mary McIntyre, CBBAG President

someone had to be around to pick up the pieces and to take care of the old and the young, which is indeed what has happened.

I stayed back in Chicago and worked as a clinic receptionist at a hospital where my father and brothers also worked. I saved up my money and went to France the following spring, where I went to l'École Estienne, the bookbinding school (also the craft school), in Paris.

I audited the finishing course taught by Professor Raymond Mondange who put me in touch with Jules Fache. He gave me private lessons during the spring. Jules Fache's workshop was one large room on the ground floor with a big window overlooking the courtyard. The three walls around the room were



Early examples of finishing by Betsy (Jules Fache's design for *Aesop's Fables* at right.)

There was a magic phrase that you wanted to hear from Betsy and it took me a while to get there. Betsy wasn't accustomed to pulling her punches when they were warranted, so handing over a piece of work for examination under her double set of magnifiers was always a cause for apprehension. Early on in my re-education in Betsy's basement post-Sheridan College I would frequently hear, "Don, slow down!" and "Well, this one is less bad." Hardly ringing endorsements. Picture then my satisfaction when finally after Betsy had pointed out a few minor flaws in some piece of homework that I had presented, I heard

lined with tool cases. In front of the window was a large standing bench. Fache was older, probably in his 60s, a very handsome, very debonair man. He was very quiet, very taciturn, and deadly accurate with his hands. His hand skills were amazing. To watch Jules Fache take Scotch tape off a roll was interesting. He stood square, the Scotch tape roll was square, and the tape came off square. The man did not know how to do anything that was not square! He was the finest of French craftsmen.

Fache, reportedly, had taught a number of people in South America. He spoke French and Spanish and I spoke English and German and a little tiny bit of French. But that mattered not a bit. It was a case of monkey-see, monkey-do. I watched and I listened and then I just plain did it! Jules Fache wrote two books on finishing, *Manuel de dorure des reliures à l'usage des débutants* and *La dorure et la décoration des reliures*. He inscribed his first book to me: "To Betsy Palmer, who looks to have a great future in this field." It is one of my prized possessions. In case of fire there are only six books, maybe twelve, that I want to have saved — his book is one of them.

When I came back from France, I worked with Carolyn Horton & Associates in New York. That is where I got my first training in paper conservation and repair. There was a group of us working there

the words, "That's very creditable work." I permitted myself a sigh of relief and a silent, "Ahh, that's better."

Don Taylor, bookbinder, Toronto,

At the end of a lunch break, with students in the basement fumbling with our projects, there was no Betsy to be seen. I went up to the kitchen to find her scrubbing away at something in the sink full of detergent suds and — a bird — a pigeon — not getting prepared for pigeon pie, this one was alive and alert.

She explained the bird had come down into the back yard and floundered around because it was covered in thick oil. "Where did that come from?"



Above: Former Carolyn Horton associates at the Bookbinding 2000 Conference, Rochester Institute of Technology. Louise Genest (far left), Betsy, back row, right, Deborah Evetts (far right). PHOTO | PALMER ELDRIDGE COLLECTION

but I was the only one there trained to do both books and paper. I learned a tremendous amount.

GG: What other career paths did you consider?

BPE: At one time, I thought I would teach school. I come from a long line of teachers. Both my grandmothers were teachers. My father's mother started teaching when she was 18. I have edited over 400 letters written by her — there was not a single mistake! I applied to several programs but I realized that not one program focused on teaching somebody something. So I gave up on that.

BETSY'S LIST OF BOOKS TO BE SAVED IN CASE OF FIRE

Jules Fache's *Manuel de dorure des reliures à l'usage des débutants*.

Peter Franck's *A Lost Link in the Technique of Bookbinding and How I Found It*. Franck was a German-trained binder who worked in Connecticut. He discovered a packed sewing technique while working on a book for someone on the Upper East Side. I have his personal shop copy (above) which he signed over to me.

A Doves Press book that I bought a few years ago.

Paul Bank's wedding present album.

Carolyn Horton's book for my father for his 60th birthday. Everyone wrote congratulatory letters and these were bound in 1956.

Carolyn Horton's *Cleaning and Preserving Bindings and Related Materials*.

Bernard Middleton's *The Restoration of Leather Bindings*.

Harold Tribolet's Lakeside Press binding.

Heinke Penske-Adam's binding.

Deborah Evetts' binding.

Don Etherington's *Bookbinding and Conservation: A Sixty-Year Odyssey of Art and Craft*.

Fritz Wiese's *Der Bucheinband*.

I asked. "Well," said Betsy, "some people use this grease, on eaves and roof lines in a misguided attempt to deter the birds from landing. Once the grease is on the wings, feet, etc. they may be deterred from landing again but they are also doomed to a slow, nasty death or to become instant prey." And so she gently worked at the bird's feathers, rinsed her thoroughly, and set her in a protected spot in the garden to dry.

The fierceness that can stop so many students in their tracks is precisely the force that allows this remarkable woman to cut straight through and attend to the least when they need it the most.

Rose Newlove, conservationist and bookbinder, Toronto



PHOTO: STUART HILL



Hedi Kyle and Betsy at Paper & Book Intensive, 2012. PHOTO | CHIP SCHILLING

I often wished I had become a calligrapher. It is a good deal more portable. When the choices came up, binding was there. When I went abroad after I graduated, all my friends were getting married or living with a bunch of girls in Boston until they got married. Indeed, I got married in spite of myself, but later. I looked for something to do with my life that was interesting and worthwhile. You might say I chose bookbinding over the things I didn't want to do.

In the meanwhile, I worked with the Frontier Nursing Service in Kentucky with the midwives because I felt that every woman should know something about babies and that kind of thing. Taking into consideration that I was probably going to have a baby someday and babies tend to come with husbands and things like that—I just saw it all happening in that direction. One of the reasons I chose bookbinding is that I am a doctor for books; the difference is that books can wait while I stop and have a baby or take care of my parents while they die. That was really key in my thinking, and it still

is key. It wasn't as demanding as medicine would have been. I chose bookbinding and I repeatedly chose it almost by default and then I got hooked. The more training you have and the further you get into it, the harder it is to leave it. That is proving to be a problem now. You know too much and you really don't know what to do with all you know other than try to teach it.

GG: *What circumstances brought you to Toronto?*

BPE: My husband, Robert Eldridge, was hired by Brascan (Brazilian Traction Light & Power). We came to Toronto for two years (1973–74). By then we had young children in school and I did not want to hang curtains again, so we stayed.

GG: *Is there one skill in bookbinding that you found difficult to learn?*

BPE: I found hard to learn, and have no interest in, design. I don't like my designs. After you make it, who wants it? I don't have a natural affinity for it.



PHOTO | CBBAG FILES

GG: *What part of the bookbinding process do you enjoy the most?*

BPE: Finishing is my favourite. Restoration and repair is always nice because it ends up better than it was. I hate too much of anything that is repetitive. I like the variety of being in private practice.

I don't mind writing the condition reports but I dislike setting an estimate. That is tough. You don't know how many things are going to go wrong. You have to put a value on your time and that is always annoying because you know you work longer than you should and you get paid less than you should. One piece of advice I follow is: You should not charge according to how well your customer dresses.

GG: *Who is your greatest inspiration in this field?*

BPE: Without a doubt I must say Carolyn Horton. Most of my bindery downstairs is from her shop.

GG: *What is your favourite course to teach?*

BPE: I enjoy teaching most of them, but especially the finishing course and also the paper treatment course. Paper treatment is so fundamental. I wish I had a month to teach it.



BETSY'S FAVOURITE TOOLS

Bonefolders – 6 inch, modified

Dividers – 6 inch with the screw through the legs

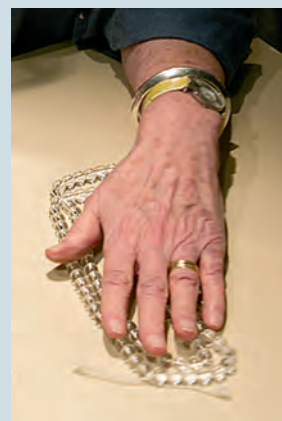
Straight edge – 12 inch

Heavy bevelled straight edge – 18 inch

Square – 12 x 6 inches

Japanese rubbing beads

A variety of Japanese brushes



GG: *How important is it for people to get involved in CBBAG and the Guild of Bookworkers (GBW)?*

BPE: It is terribly important because the field needs them, and they need the field.

Camaraderie is crucial. When things go wrong, that is when you really need to be working with someone else. You need that technical support and emotional support. I think working alone is not ideal. The happiest I ever was, in the field, was working at the Horton bindery. When you've got a problem, if you have someone else to talk it over with, it helps you come up with the answers.

GG: *How would you describe your philosophy of book-binding?*

BPE: Bookbinding is a unique opportunity to learn about so many things: art, history, and science. Hand skills are an opportunity to learn about the nature of materials, their properties and possibilities. You are making something. You are either creating something new or fixing up something old. I particularly like fixing things up. I like to make things right. It's an aesthetic — to see things that work and work well. This also applies to relationships. I like to see things work well, whether books, or people, or organizations.

GG: *What would you say is your philosophy of life?*

BPE: I like to see things fly — and not just the birds.

I keep trying to pass on these little sayings and things that I heard throughout my lifetime because

they are sustaining. Children's literature is very inspiring. Winnie the Pooh went to visit Rabbit. When he was there he ate too many cookies and he could not get out of the rabbit hole. So he asked Christopher Robin to tell him some sustaining stories to keep him occupied while he had to wait until he was thinner. That is a wonderful image. We all need sustaining stories or sustaining poetry to get us to another day. •

Wisdom

*When I have ceased to break my wings
Against the faultiness of things,
When I have learned that compromises wait
Behind each hardly opened gate,
When I can look Life in the eyes,
Grown calm and very coldly wise,
Then life will have taught me the Truth,
And taken in exchange — my youth*
—Sara Teasdale



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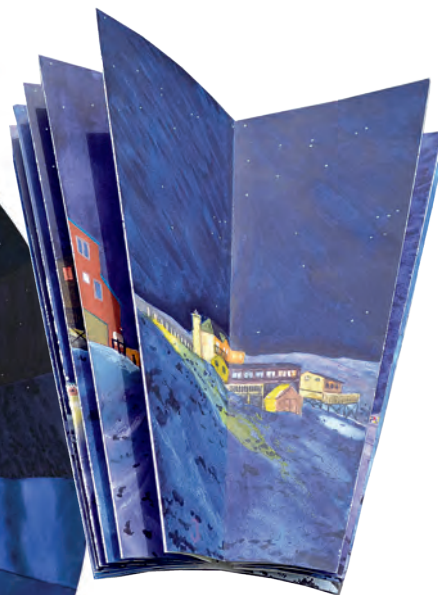
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Iqaluit Winter Cycle – open and folded.

by Ken Leslie

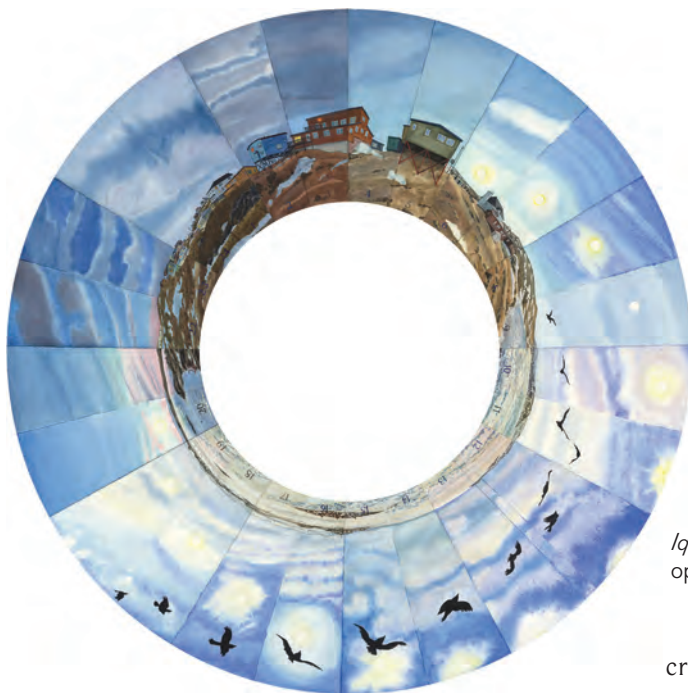
I live in Vermont, which locals think of as a northern place. Yet here we're only halfway between the Equator and the North Pole. For 20 years now I have produced paintings and artist's books about the Earth and our place in space – both literally and philosophically. This interest has pulled me toward the Pole, where the sun's ever-presence (or ever-absence) betrays the Earth's tilt toward or away from it. I've completed more than a dozen Arctic projects – in Iceland, northern Alaska, Greenland, northern Finland, Svalbard and Kjøllefjord, Norway, and – featured here in Canada – Nunavut's capital, Iqaluit.

I invented a toroidal book structure that allows me to track the movement of time across space. This precisely measured accordion-folded "doughnut" allows me to make images (and sometimes text) that move in a full circle – often a panoramic landscape. I use the fanning page structure to measure time – hours, days, weeks, or even years in some pieces.

Part painting, part book, part performance art, time and location are at the heart of each work. These books can be quite large, and exhibited as paintings when fully unfolded. Typically about 130 cm in diameter, I have completed works three times that size.

My Iqaluit project began in June, 2007, in what was then the newly established territory of Nunavut. I spent a week scouting out sites, eventually choosing a spot on the edge of town overlooking the still-frozen Frobisher Bay. My process is the same for all my *Arctic Cycle* books. With compass, clock, and geographic coordinates, I pinpoint my exact location, to know the precise sun-time noon. That is needed to determine how to proportion the 360° panorama at one hour per page across 24 hours. The plan is simply to follow the sun as it circles the summer sky. This book structure fully merges form and content, allowing noon to be exactly opposite midnight as north is from south.

A few words about my toroidal book structure may be of interest. In apportioning the radiating page measurements, all the pages are exactly the same size with the exception of the first and last pages. Because these two serve as front and back covers, they need to be ever so slightly larger to accommodate the enfolded accordion. And there is also a thin extra sliver fit into the circumference to serve as the book's spine.



Iqaluit Summer Cycle – open and folded.

There is an element of performance art to these Arctic toroidal books, in that, like a live performance, whatever happens, happens: there's no going back. Each work consists of a single piece of paper – measured, cut and folded before I leave for the north. This means that when I'm painting the cycle, I'm “stuck” with whatever happens on each page. There is no possibility of piecing in a replacement page. While that might seem to make each blank page an intimidating void to fill, it actually has the opposite effect. I find a kind of freedom in knowing that whatever I do will just have to be good enough. Each piece ends up being the collection of whatever I do in that period of time, wonderful or not-so-wonderful. A perfect metaphor for each day being made up of good days and regrettable ones, good moments and not-so good.

One way an artist's book is distinguished from a painting, drawing or print is the element of time – usually introduced by turning the page and controlling the order of what is seen. Toroidal books allow for that, while simultaneously presenting the option to dispense with that – not to mention dispensing with traditional ideas of most paintings, such as “Where's the top?” Ideally, any artist's book integrates form and content, but these toroidal structures present some really unique possibilities. I have

created rectangular and other-shaped toroidal structures – the key to each being the hole in the centre.

A side-benefit to this book structure is that, because the books unfold to large paintings, I can fit a large exhibition of work into a small suitcase. In this way I've been able to share the growing body of *Arctic Cycle* books with the community of each new Arctic site. Upon returning home, I scan each work, page by page. Then, using Photoshop, I re-assemble the individual scans into the full circle. On a large-format printer, I produce an edition of the work to be shared with those assisting the project at each site, as well as with their local schools, libraries, and museums.

It wasn't until 2012 that I found the funding and time to return to Baffin Island to paint the *Iqaluit Winter Cycle*. For this dark book, I was again following the sun – or, to be accurate, following where the sun would have been if I were able to see under the horizon. Iqaluit is just below the Arctic Circle, so even at the darkest time of year the sun still makes a brief appearance in the sky. Some of my other winter sites – like Svalbard and Greenland – are places that experience three to four full months without a sunrise each winter. Believe it or not, as much as I enjoy the Arctic summer's 24-hour sunlight, I prefer the 24-hour darkness of the Arctic winter. “24 hours of darkness” gives the idea of total, pitch-black darkness,



Iqaluit Summer Cycle –
folded, showing spine.

but the reality is that there are many kinds of darkness. What the winter Arctic loses in direct sunlight it gains in twilights with the most amazing range of rich indigos, French ultramarines, and cobalts. The intensity of this blue seems greatest when there's a cloud cover, and what little light there is reverberates back and forth between the sky above and the snow below. The filtered light wavelength seems to multiply the saturation, and you feel as if you're walking *through* blue, not merely below it or in front of it. You breathe it in, bathe in it – become part of it.

Initially my interest was in the light at the Arctic extremes, where 24 hours of consecutive daylight or darkness give a first hand experience of Earth's tilt and its place within the Solar System. As one might climb a mountain to get a good view of the valley, I felt I was climbing the planet to get a view of the cosmos. But it turns out that my focus is not on the cosmos, but rather creating a visual record of our changing Earth. This book structure allows me to set up at a chosen site to paint the world as it turns around me. And given how quickly this fragile place is changing – especially near the Poles – I can't work fast enough. •

www.kenleslie.net

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The Designer Bookbinders exhibition *Inside Out:
Contemporary Bindings of Private Press Books*



PHOTO | PAUL DAVID ELLIS

Tonge's Travels *by Don Taylor*

Every once in a while you get invited to a party that you actually want to attend. In my case, Designer Bookbinders asked me to participate in *Inside Out*, a major international exhibition of design bookbinding opening in London, England, in May 2014.

The concept was intriguing. North American and British bookbinders would buy a set of unbound sheets of a work by one of several designated North American and British private presses. Among them were Barbarian Press of Mission, British Columbia, and Shanty Bay Press from Ontario. Prices ranged up into the hundreds of dollars for some of the more

elaborate books. I chose a copy of the modestly priced *Tonge's Travels* published by The Old School Press of Bath, Somerset, England, an 1858 diary account by George Tonge, an Oxford University student with a few free weeks on his hands, of his summer trip through the Mediterranean by steamer.

The book was nicely designed in 23.5 x 30 cm landscape format with brief quotes from the text debossed in calligraphy in the margins, and illustrations by John Watts in watercolour and black and white.

I finally settled on a design that referred to the sea through which the ship was passing and to the notion of our young author keeping a diary in pen and



Page 14 and above: Don Taylor's binding of *Tonge's Travels: the diary of an Oxford undergraduate touring the Mediterranean by boat in 1857* published by The Old School Press, Bath, England, 2001. Edition of 330. Edited by Martyn and Angela Ould. Illustrated by John Watts with calligraphy by Patricia Gidney. 23,5 x 30 x 2 cm

ink, an activity that he occasionally finds difficult due to the movement of the ship and, at one point, the chagrin-inducing loss of his favourite pen.

Accordingly I chose full dark blue calf for the binding and, as is my habit, decided to create paste papers to render the effect that I wanted. Several sessions with the paint and paste resulted in a wavy, striated, combed pattern largely in Mediterranean blue on sheets of Japanese paper. These were used "as is" for the made endpapers but I "enhanced" one sheet with quasi-calligraphic squiggles in white and sepia ink. From this I cut strips about 1 cm wide and these were attached to my piece of Hewit calf with paste, and the confection was allowed to dry under a board. The paper onlays were then sunk into the surface of the leather by back paring them with a spoke shave, thus removing the thickness of the washi from the flesh side of the calf. The result was a gratifyingly smooth leather and paper collage that was ready to be pared for covering.

I had sewn the book on flattened cords which I used to attach the boards to the text. Before attaching my prepared leather I pasted pieces of thin card

to its inside surface which would line up with the already laced on boards, effectively creating split boards. This was to control the amount of moisture introduced into the leather and prevent my onlays from coming adrift. The spine was equipped with a tube hollow.

I'm rather partial to Moleskine notebooks: I like their gusseted pocket and their elastic strap at the fore edge. Since they brag in their advertising that these books have been frequently used by famous travellers, I thought a few Moleskine touches would be appropriate.

I engineered a slide-off fore-edge strap made of a sandwich of leather and wood veneer that could be used to put a title on the book, and a pocket on the inside of the back cover. But a pocket suggested I needed something to put in it. I got to work again, this time using a small spatula to apply and mix my coloured pastes on a sheet of glass and when I had something I liked, I picked up the image as a mono-print on a piece of neutral coloured washi. I mounted my prints onto card stock and cut out my "post-cards" of Athens, Algiers, Vesuvius and Gibraltar



and tucked them into the pocket as if souvenirs. The last step was to make a clamshell box for the binding and send it off to London.

I had already received my invitation to the opening and I think rather surprised the organizers by asking to bring an extra five people. The opening coincided with the timing of a family trip to the United Kingdom so, accompanied by my wife, sister, a couple of nieces and a friend, I had an entourage!

The scene at the St. Bride Foundation — enter off Bride's Lane which runs off Blackfriars Road, immediately south and parallel to Fleet Street, right in the heart of the old publishing and printing district of central London — revealed the show's 72

bindings generously housed in glass-fronted shelving all along one wall and in a couple of free standing units. It was exciting to be part of a show that included so many artists whose work I respected. Bindings by Angela James, Jim Brockman, and Mark Cockram will usually get my attention, but there were pleasant surprises and new approaches and techniques from binders whose names were unfamiliar to me: David Esslemont, Ursula Mitra, C.L. Ingalls and Lori Sauer to name a few. All the work looked great in the very fine catalogue that had been produced for the show. The room was crowded with bibliophiles, a few binders who I recognized, and evidently, collectors, some of whom brought their wallets. A silent auction sold several of the books that first evening.

Buyers will have to wait for a year though, until the show has seen the four scheduled North American locations which range from Cambridge, Massachusetts, to San Francisco. But the reward of patience will be the possession of a fine example of modern art binding. Until then, the books, mine included, will be partying in very good company. •

Les voyages de Tonge par Don Taylor

De temps à autre, il vous arrive d'être invité à une fête à laquelle vous désirez vraiment aller. Ce fut mon cas quand l'association des relieurs Designer Bookbinders m'a demandé de participer à *Inside Out*, une grande exposition internationale de création de reliure inaugurée à Londres, en Angleterre, en mai 2014.

Le concept était passionnant. Des relieurs nord-américains et britanniques achèteraient un ensemble de feuilles non reliées d'un ouvrage d'une des plusieurs presses privées nord-américaines et britanniques participantes. Parmi elles, se trouvaient Barbarian Press de Mission en Colombie-Britannique et Shanty Bay Press de l'Ontario. Les prix pouvaient aller jusqu'à des centaines de dollars pour certains des livres les plus élaborés. J'ai choisi un exemplaire à un prix modique de *Tonge's Travels* (les voyages de Tonge) publié par The Old School Press of Bath, de Somerset, en Angleterre: le journal d'un étudiant de

l'Université d'Oxford avec quelques semaines libres devant lui qui fait le compte rendu de son voyage d'été en 1858 à travers la Méditerranée sur un bateau à vapeur. L'ouvrage était bien conçu, au format paysage 23 x 30,5 cm, avec de brèves citations tirées du texte calligraphié en creux dans les marges, et des illustrations de John Watts à l'aquarelle et en noir et blanc.

Je me suis finalement décidé pour un design faisant référence à la mer sur laquelle le bateau navigue, et également à l'idée de notre jeune auteur tenant un journal avec une plume et de l'encre, activité qu'il trouve parfois difficile en raison des mouvements du navire, et aussi, à un moment donné, au chagrin engendré par la perte de sa plume préférée.

Par conséquent, j'ai choisi une peau de veau pleine bleu foncé pour la reliure et, comme à mon habitude, j'ai décidé de créer du papier à la colle pour rendre l'effet que je voulais. Plusieurs sessions avec de la peinture et de la pâte à colle ont donné un motif ondulé, strié, peigné, majoritairement bleu méditerranéen sur des

Selected bindings from the Inside Out exhibition

PHOTOS | PAUL DAVID ELLIS. PHOTOS AND TEXT | ©DESIGNER BOOKBINDERS. FRENCH TRANSLATION: MIRELA PARAU

A fully illustrated catalogue of all the bindings is available at the exhibition venues and may also be purchased from the Designer Bookbinders online shop at www.designerbookbinders.org/uk



Simon Brett – an Engraver's Progress
Published by Barbarian Press, 2013

BOUND BY **MARK COCKRAM**

Bradel binding covered in black and alum tawed goatskin and parchment. Multiple inlays. Black line and point work. Decorated top edge. Applied and sewn endbands with "Manhattaning" to tailband. Hand worked black endpapers,

pieced leather joints with matching edge to edge doublures.

The design concept is drawn from the contrast of the black ink to the white paper and the tiny details found in the illustrations. The endpapers, doublures, edge decoration and second parchment boards are worked by rolling ink out, the resulting instinctive markings echo the actions of the printer creating depth and contrast to other stylized aspects of the book.

Reliure Bradel en parchemin, chèvre noire et chèvre mégissée à l'alun. Mosaïques incrustées. Décor fait de lignes noires et de points. Tranche de tête décorée. Tranche files appliquées et cousues ; « Manhattaning » sur la tranche file de queue. Gardes noires faites main, charnières de cuir, gardes bord à bord.

Le concept du design est inspiré par le contraste entre le noir de l'encre sur le blanc du papier et par les détails minuscules que présentent les illustrations. Les gardes, doublures, décorations des tranches et la deuxième couverture en parchemin sont travaillées à l'encre appliquée au rouleau ; les traces obtenues d'instinct font écho aux gestes du graveur, créant un effet de profondeur et de contraste par rapport aux autres aspects stylisés du livre.

39.5 x 28 x 3.5 cm



Simon Brett – an Engraver's Progress
Published by Barbarian Press, 2013

BOUND BY **SAYAKA FUKUDA**

Bound in full natural calf, decorated with suminagashi, leather dye and salt before covering. Textblock sewn onto stubs which are subsequently section sewn to create a flow in opening. Binder's suminagashi on usumino paper, and tengujo coloured with graphite

applied as onlays after covering. Painted with liquid metal and acrylic paint. Painted top edge. Hand sewn multi-coloured endbands. Doublures and flexible endpapers using binder's suminagashi and additional manipulations of ink on Zerkall paper.

Design was inspired from the shapes and textures seen in the endgrain of various woods and prints, and aims at interpreting the painstaking engraving process.

Reliure plein veau naturel décoré à la suminagashi avant couverture, avec teinture pour le cuir et sel. Le corps d'ouvrage est cousu sur des onglets, assemblés en cahiers pour permettre aux pages de s'ouvrir en éventail. Mosaïque appliquée réalisée après couverture d'une combinaison de papier tengujo coloré au graphite et de suminagashi sur papier usumino réalisé par l'artiste. Peinture en métal liquide et acrylique. Tranche de tête peinte. Tranche files multicolores cousues main. Doublures et gardes volantes de papier Zerkall, traitées en suminagashi par le relieur, avec ajouts d'encre.

Le relieur a été inspiré par les formes et les textures que présentent les fibres du bois brut et par les gravures, souhaitant illustrer le processus méticuleux de la gravure.

39.5 x 30.5 x 4 cm



Lost and Found
Published by
The Whittington Press,
2010

BOUND BY **MONIQUE
LALLIER**

PHOTO | C. TIMOTHY BARKLEY

26.7 x 20 x 3 cm

Displayed with front panel open

Bound in black buffalo leather with onlays of craquelé red leather, and silver leather on the edge of the front panel which can be lifted up and closed by magnets. Inside panel reveals graphite and pastel drawing by the binder, framed with a cut out silver leather frame, free hanging silver threads with pewter and leather pieces attached, and various leather and metal onlays. Silk embroidered endbands. Edge to edge doublings with incisions revealing red underlay. Black suede flyleaves.

The main design, inspired by the theme of "Lost and Found" is concealed inside the front panel and illustrates the damage done during the Blitz in London.

Reliure en buffle noir à mosaïque appliquée en cuir rouge craquelé. Le plat de devant est muni d'un panneau dépliant aimanté, articulé en gouttière, revêtu de cuir argent et se refermant à aimants ; il révèle un dessin pastel et graphite de l'artiste, dans un cadre en cuir argent à mosaïques appliquées en cuir et métal, décoré de morceaux d'étain et cuir pendant à des fils d'argent. Tranchefiles brodées en soie. Doublures bord à bord pourvues d'incisions découvrant une couche rouge. Gardes volantes en suède noir.

L'essence de cette composition, inspirée du thème de « Lost and Found », est dissimulée à l'intérieur du panneau frontal dépliant et illustre les destructions qui ont ravagé Londres pendant la Blitzkrieg.

feuilles de papier japonais. Ces feuilles ont été utilisées « telles quelles » pour fabriquer les pages de garde, mais j'ai mis une feuille en valeur avec des gribouillis quasi calligraphiques à l'encre blanche et sépia. À partir de celle-ci, j'ai coupé des bandes d'environ 1 cm de large et les ai attachées à mon morceau de cuir de veau J. Hewit & Sons avec de la pâte à colle, avant de laisser cette confection sécher sous une planche.

Les mosaïques appliquées ont été ensuite enfoncées dans la surface du cuir en les parant avec une vas-tringue, éliminant ainsi l'épaisseur du papier washi du côté chair du cuir. Au résultat, j'obtenais un collage de cuir et papier agréablement lisse, prêt à être paré pour la couverture.

J'ai cousu le livre sur des cordons aplatis que j'ai utilisés pour attacher les plats au texte. Avant d'attacher mon cuir préparé, j'ai collé des morceaux de carton fin sur la surface interne pour qu'ils s'alignent avec ceux déjà lacés sur les plats pour créer de façon efficace des plats-doubles. Cela permettait de contrôler la quantité d'humidité introduite dans le cuir et d'empêcher mes

mosaïques appliquées de partir à la dérive. Le dos était équipé d'un soufflet.

J'ai plutôt un faible pour les carnets Moleskine: j'aime leur poche à soufflet et leur bande élastique côté gouttière. Comme ils se vantent dans leurs publicités que leurs carnets ont été fréquemment utilisés par de célèbres voyageurs, j'ai pensé que quelques touches de Moleskine seraient appropriées. J'ai conçu une sangle coulissante côté gouttière faite d'un sandwich de cuir et de bois de placage qui pourrait être utilisée pour mettre un titre sur le livre, et une poche sur le contre-plat inférieur. Mais une poche suggérait que j'avais besoin de quelque chose à mettre dedans. J'avais encore du travail. Cette fois, j'ai utilisé une petite spatule pour appliquer et mélanger mes pâtes colorées sur une feuille de verre et quand j'obtenais quelque chose que j'aimais, je prenais l'image comme un monotype sur un morceau de papier washi de couleur neutre. J'ai monté mes tirages sur du papier cartonné, j'ai découpé mes « cartes postales » d'Athènes, d'Alger, du Vésuve et de Gibraltar et je les ai glissées dans la poche



Simon Brett – an Engraver's Progress
Published by Barbarian Press, 2013

BOUND BY **ANGELA JAMES**

Bound in scarlet goatskin with inset stripes of tooled and resist patterned calf. False raised bands on spine, covered with patterned calf. Gold lettering. Black goat-skin doublures with resist dyed red and white inlaid strips. Black and white flyleaves designed by the binder.

Design aims to express the nature of wood-engraving by having the patterned areas 'cut' into the surface of the covering leather, but the binding remains relatively simple so as not to compete with the content of the book.

Reliure en chèvre écarlate à bandes en veau granité et décoré à froid. Faux-nerfs sur le dos, revêtus de veau granité. Lettres dorées. Doublures en chèvre noir à mosaïque à bandes rouges et blanches. Gardes volantes noir et blanc conception propre de l'artiste.

Par ses insertions « coupées » dans la surface du cuir de la couverture, la composition veut exprimer la nature de la gravure sur bois, mais la reliure reste relativement simple pour ne pas faire concurrence au contenu du livre.

39.5 x 28.5 x 3.4 cm



Circus: The Artist as Saltimbanque
Published by Shanty Bay Press, 2011

BOUND BY **LESTER CAPON**

Bound in full black oasis goatskin. Gold, silver and blind tooling. Inlaid leather lines. Multi-coloured onlays and inlays. Gouache edges and double endbands. Leather jointed Canson Mi-teintes endpapers, green at front and blue at back. Reindeer suede doublures.

The colourful and light hearted illustrations in the book have been reinterpreted and re-imagined in the binding design by breaking them down and reassembling them in parts.

Reliure plein-cuir de chèvre oasis noir. Décorations à froid, en or et en argent. Lignes en cuir appliquées en mosaïque. Multiples mosaïques multicolores appliquées et incrustées. Tranches peintes à la gouache et tranchefiles doubles. Charnières en cuir, gardes de papier Canson mi-teinte à mors en cuir, vertes au début du livre et bleues à la fin. Doublures en suède de renne.

Les illustrations colorées et lumineuses du livre ont été décomposées et réassemblées, se retrouvant ainsi réinterprétées et ré-imaginées dans le design de la reliure.

37 x 27 x 2.5 cm



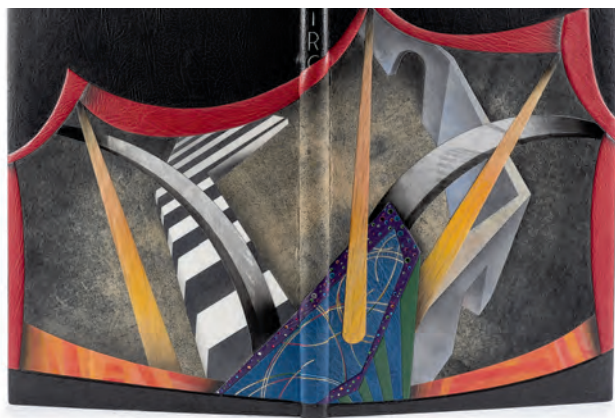
Circus: The Artist as Saltimbanque
Published by Shanty Bay Press, 2011

BOUND BY **JULIAN THOMAS**

Covered in crimson goatskin with onlays of green and yellow goatskin and calf that have been dyed in turquoise and bright blue. Inlays of black calfskin that have been textured, coloured with acrylic paints and lightly sandpapered. Edges coloured with acrylic paint and polished. Red, yellow and dark blue silk endbands. Pale yellow painted endpapers with red leather joints and blue goat-skin doublures.

Couverture de chèvre cramoisie avec mosaïque appliquée en chèvre jaune et vert et en veau teint turquoise et bleu pâle. Mosaïque incrustée en veau noir texturé coloré à l'acrylique et légèrement lustré. Tranches polies peintes à l'acrylique. Tranchefiles en soie rouge, jaune et bleu profond. Charnières de cuir rouge, gardes volantes jaune pâle, doublures de chèvre bleue.

37.5 x 27 x 2.5 cm



Circus: The Artist as Saltimbanque
Published by Shanty Bay Press, 2011

BOUND BY **DONALD GLAISTER**

Bound in black goatskin with onlays of goatskin, calf suede, wood veneer, aluminium and mylar laminations, with gold, painted and foil tooling and acrylic paint. Top edge gilt with painted stripes. Painted cork doublures and flyleaves.

The binding depicts the interior of a circus tent, with all the fantasy, glitz, colour, drama and mystery that the circus implies. (Loaned by kind permission of The Veatchs.)

Reliure en chèvre noir à mosaïques appliquées en chèvre, suède de veau, placage, aluminium et mylar laminés, embellies de dorures, d'ornements à feuille colorée ou peints et de décorations à l'acrylique. Dorure à lignes peintes sur la tranche de tête. Doublures et gardes volantes en liège peint.

Le décor illustre l'intérieur d'un chapiteau, avec toute la fantaisie, le faste, la couleur, le drame et le mystère qu'implique un cirque. (Emprunté avec l'aimable permission de The Veatchs.)

38.2 x 27.5 x 3 cm

comme de prétendus souvenirs. La dernière étape consistait à fabriquer un coffret pour la reliure et l'envoyer à Londres.

J'avais déjà reçu mon invitation pour l'inauguration et je pense que j'avais plutôt surpris les organisateurs en leur demandant d'amener cinq personnes supplémentaires. L'inauguration coïncidait avec les dates d'un voyage en famille au Royaume-Uni, j'étais donc accompagné de mon épouse, de ma sœur, de deux nièces et d'un ami; tout à coup, j'avais un entourage!

La Fondation Saint Bride (en entrant par Bride's Lane qui va vers Blackfriars Road juste au sud et parallèle à Fleet Street en plein cœur du vieux quartier des éditeurs et des imprimeurs du centre de Londres) abritait les 72 reliures de l'exposition, généreusement logées dans des étagères en verre alignées le long d'un mur et dans deux unités mobiles. C'était excitant de faire partie d'une exposition qui comprenait tant d'artistes dont je respecte le travail. En temps normal, les reliures d'Angela James, Jim Brockman et Mark Cockram obtiendraient mon attention, mais il y avait

d'agréables surprises, de nouvelles approches et techniques venant de relieurs dont les noms ne m'étaient pas familiers: David Esslemont, Ursula Mitra, C.L. Ingalls et Lori Sauer pour n'en nommer que quelques-uns. Tous les travaux étaient superbes dans le très beau catalogue créé pour l'exposition. La salle était bondée. J'ai reconnu quelques relieurs, il y avait aussi des bibliophiles, et évidemment, des collectionneurs; certains d'entre eux avaient apporté leurs portefeuilles. Plusieurs livres ont été vendus dès la première soirée lors d'une vente aux enchères silencieuse.

Malgré tout, les acheteurs devront attendre un an, puisque l'exposition doit tourner comme prévu dans quatre villes nord-américaines, de Cambridge dans le Massachusetts à San Francisco. Mais la récompense pour leur patience sera de posséder un très bel exemplaire de reliure d'art contemporain. En attendant, les livres, y compris le mien, feront la fête en très bonne compagnie. •

(Traduction : Carole Masure, www.abcfrench.ca)

**NORTH
AMERICAN
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VENUES**

Houghton Library, Harvard, Boston, 11 September – 13 December, 2014
Minnesota Center for Book Arts, Minneapolis, 10 January – 28 March, 2015
Bonhams, New York, 10–19 April, 2015
San Francisco Center for the Book, 6 June – 5 July, 2015

Historic Letterlocking: *The Art and Security of Letter Writing*

by Jana Dambrogio



What is letterlocking?

Letterlocking refers to the process by which a substrate such as paper, parchment, or papyrus has been folded and secured shut to function as its own envelope. It is part of a 10,000 year-old information security tradition, variations of which have been used in cultures throughout the world on formats ranging from Mesopotamian clay bullae to Bitcoin. Locked paper documents, the focus of this article, have been used since the late Middle Ages by regents, their secretaries, spymasters, soldiers, and the general public. Often times the same person used more than one letterlocking format; some variations were more secure than others. In order to be considered to have the highest level of built-in security, a locked paper document must meet the following criteria: it must have a paper lock cut from the letter itself, as well as a secondary locking system of an adhesive substance such as wax, and one must be required to tear or cut the paper lock to gain access to the information inside.¹

Examples of historic locked letters illustrate wide-ranging degrees of security. Documenting the physical evidence of well-preserved “opened” original manuscripts has helped to define their different “closed” locking formats and to identify their multiple levels of built-in security and various authentication devices. This information may assist scholars in their interpretation of the artifact, its words and function. The three-dimensionality of the letter folds adds an additional consideration for the repair and conservation of original unlocked documents as artifacts.

Removable locks on letters used by French sovereigns in the eighteenth century

One variation on letterlocking is the “removable lock with long slit parallel to the fore edge.” The earliest documented use of this technique dates back to 1704 and is found on a letter signed by King Louis XIV of France (the “Sun King”) to Ippolita Ludovisi, Princess of Piombino, in the Boncompagni Ludovisi Family Archive (BLA), Rome, Italy.² The BLA also holds a further 25 letters sealed with removable locks and signed from Queen Marie Antoinette and King Louis XVI of France to Cardinal Ignazio Boncompagni Ludovisi between the years 1775 and 1787.

Prepping the paper for writing

The process for employing this technique most likely went approximately as follows. Each sheet of paper was prepped for writing; some have folds and faint horizontal scribe lines to place the text. After the letter had been written and dated by a scribe, the sovereign may have signed it (or had someone authorized to sign for them). The letters also bear the signature of another individual, possibly a secretary. The letters were folded, leaving two outermost panels, one of which bears the recipient’s name and title.

Preparing the paper lock

A long, dagger-shaped paper lock was prepared separately, possibly in advance of securing the letter shut. The lock was cut from a different paper source (possibly paper remnants). A red adhesive, either warm sealing wax or a dampened circular starch wafer (ca. 25 mm in diameter), was applied to the

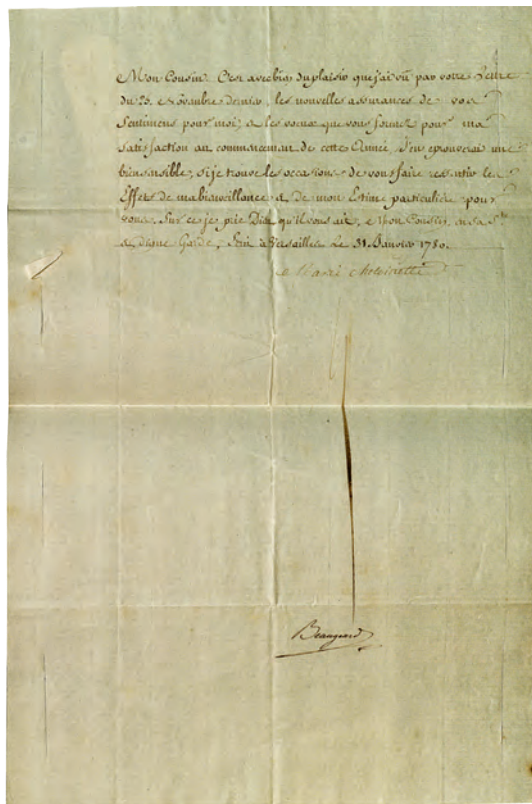
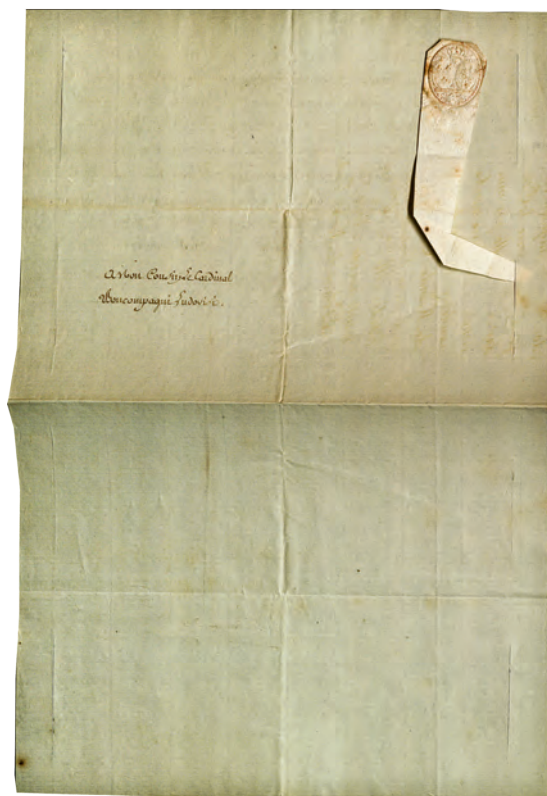


PHOTO | T. COREY BRENNAN

Queen Marie Antoinette of France's letter to Cardinal Ignazio Boncompagni Ludovisi. 1780. The only letter in the Boncompagni Ludovisi archive (BLA) with a removable lock intact. Observations made from well-preserved original manuscripts can support hypotheses about the ways in which the letters were once secured shut. The BLA is an invaluable resource for this type of artifact study. The letters are not pristine but rather remain in their original formats and have never been repaired, leaving the abundant original physical nuances visible to be observed and documented.

wider end of the lock approximately 50 mm from the top edge. The top edge was then folded down over the red adhesive, sandwiching the adhesive between the two layers of paper. The sovereign's signet was impressed into the wax or wafer through the paper, creating a papered seal. On the verso of some of the locks, there is a distinct impression of a textile, which may suggest the surface on which the paper locks were prepared. The corners of the now folded top edge were cut off, leaving a rounded edge. The remaining paper folded over now below the signet was cut into a "V" shape.

Locking the letter shut

The letter was folded lengthwise twice, aligning the short edge to short edge (top to bottom). This action was repeated, leaving a long tube-shaped paper. A final fold left the fore edges aligned and created the two outermost panels for locking

the letter shut. A long (ca. 75 mm) slit was made through all the panels of the folded letter, parallel to and approximately 25 mm from the fore edge. The tapered end of the paper lock began the locking action by first weaving through this long slit, then wrapping from the back panel around the fore edge of the letter to the front address panel where it was re-inserted into the slit between the separation of the two halves of the folded letter. The tip travelled and appeared at the top edge of the folded letter. The tapered tip of the lock was folded down to tuck back into the letter, out of sight. The letter was ready to send.

In this format, the paper lock is not cut from the same piece of paper the sender used to write the letter, a requisite for the most secure letterlocking formats. The letter would look secure at first glance, but the removable lock would in fact make it easy to unlock and read.



Left: teaching model “locked.” Centre and right: a workshop participant locking the letter shut.

Making models of historic originals is a necessary part of the process of learning how these letters once functioned as three-dimensional objects. Unlike the originals, models can be manipulated; through folding them up to mimic how the original may have once functioned, observers may catch details that could otherwise be overlooked.

Two types of models used in the study of historic letterlocking are “locked giveaways” and “simulacra.” A simulacrum is a model fabricated in the presence of an original letter which duplicates many of the qualities of the specific original. Simulacra help to document the physical manipulation of the paper (for example, helping to differentiate deliberate

cuts and folds used for writing, locking and sending from ones used for filing, storing, or repair), to define locking formats, and to recreate proposed original function through a surrogate. A “locked giveaway” is a teaching model used as an educational and outreach “experience” tool of engagement.

See a YouTube letterlocking video at: <http://youtu.be/5LVFXLJX2WU>.

Of the 25 letters from Queen Marie Antoinette and King Louis XVI to Cardinal Boncompagni Ludovisi, only one letter signed by the Queen retains its paper lock in its entirety. Without this invaluable piece of physical evidence, one could mistakenly assume, based on the fragments of the other 15 extant paper locks, that the paper lock was secured shut with the wax or wafer, and anchored to the letter over the slit as other paper locks function in an earlier time.

In viewing thousands of letters over the last 14 years, the author has examined only one other letter, sent from the Bey of Tunis³ to the President of the

United States, which employs a removable lock.⁴ Was the removable lock format popular for use in sending certain types of ceremonial letters exchanged between heads of state, or a tradition with origins in French correspondence?⁵

Creating models enables custodians to make information on the minute physical details of historic letters available for study and interpretation, while preserving the integrity of the originals. The letter is the artifact, the witness to a specific historic moment. Alter its physical evidence and the witness loses its voice. •

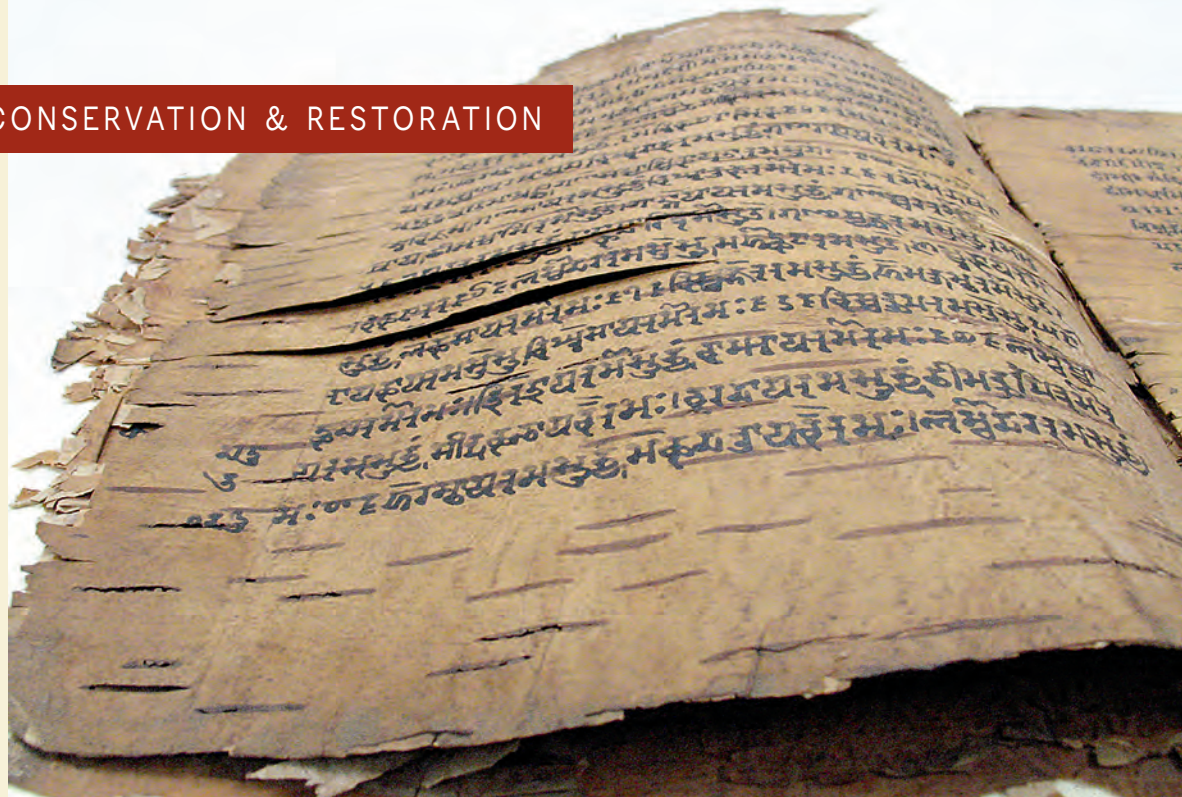
1 To learn more about the criteria needed for a letter to have the highest level of built-in security, view the 2014 MIT preservation week talk at <http://techtv.mit.edu/videos/28737-2014-libraries-preservation-talks-jana-dambrogio>.

2 Many thanks to Princess Rita and Prince Nicolò Boncompagni Ludovisi for the invitation to conserve their family’s archival treasures and to Dr. T. Corey Brennan for his collaboration and encouragement. The letters presented in this paper are some of the treasures that were newly discovered in a tin box in 2010. Visit: www.villaludovisi.org.

3 National Archives and Records Administration, RG 59 Ceremonial Letters: Documents from Heads of Foreign States 1789–1909. ARC Identifier: 302026. Letter from Bey of Tunis, Mahmud ibn Muhammad, 24 September 1817 to President James Madison announcing that Thomas D. Anderson had formally presented his credentials to the Bey.

4 Thanks to conservator Jake Benson for translating the letter and artist Sarah Chui for explaining the significance of the kite-shaped paper lock used to secure the Tunisian letter shut.

5 Thanks to Patsy Baudoin, librarian, Massachusetts Institute of Technology and colleagues in the Canadian Bookbinders and Book Artists Guild for sharing their knowledge about French letter-closing traditions. It was considered impolite to seal a personal letter shut. In Canada, it was actually cheaper to mail an unsealed envelope letter up to the last quarter of the twentieth century (oral communication with Rose Newlove).



The manuscript overall, before treatment.

Meeting a New Material for the First Time

Learning to conserve a birch bark manuscript *by Crystal Maitland*

Making treatment decisions is creative problem solving. Each artifact brought into the lab is a complex amalgam of its materiality and manufacture, aged by a unique storage and use history.

Conservators find themselves deciding what (if any) treatment makes sense, while maintaining a balance between preservation of and access to our shared cultural heritage. To solve this puzzle, conservators have a set of tools: knowledge of mechanisms of degradation, methods of manufacture, and stabilization treatments. Often these factors fall comfortably into place, presenting a clear path for treatment — until the inevitable happens: a conservator will encounter a completely new (to them) material, for the first time.

Paper conservators, despite the name, are familiar with a wide variety of materials. The cellulose-based nature of paper is one, certainly. But they must also know about the vast array of media found on and in paper artifacts, as well as the myriad of other materials found in library, archive, museum and private collections that paper conservators care for. Modern synthetic polymers like acrylic paint films or the natural gum binders of watercolours, leather and parchment, film and photographs — the list goes on. In all this, however, it remains unusual to encounter birch bark.

The birch bark in question is a Sanskrit manuscript scribed by a Hindu Brahmin pandit. Written in Śāradā, a now very rare script associated with the Kashmir valley, each manuscript of this particular genre is different, prepared by a scholar or priest specifically for his own use. Passages are copied from various Vedic sources with practical descriptions of how to perform the many religions rites and cere-



From left to right: a single detached leaf before, during, and after treatment.

monies required of a pandit. Examining the few manuscript leaves that were accessible prior to treatment, a recent scholar found several rather unusual rituals, including the mathapratisthapana – for setting up a school or monastery, and the agraharapratistha – for inaugurating a Brahmin enclave of houses.

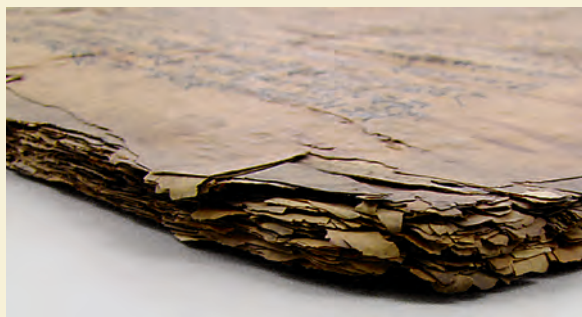
MSB 83 and several other non-birch bark Sanskrit manuscripts arrived at the Johns Hopkins University Libraries when donated by the widow of Professor Alfred William Stratton. Canadian by birth, Stratton graduated from the University of Toronto in 1887, before acquiring his doctorate in 1895 while studying under noted Sanskrit and Comparative Philology scholar Maurice Bloomfield at Johns Hopkins. After moving to India in 1899 to work at both the Oriental College at Lahore and at the Punjab University, Dr. Stratton's scholarly career was cut short in 1902. While travelling in Kashmir, likely the same trip on which he acquired the birch bark manuscript, he unfortunately contracted a fatal form of Malta fever, and passed away at age 38.

Structurally, the artifact is a nine folio, 176 leaf codex-form manuscript written in carbon black ink. The binding evidence is minimal: one twisted length of thread and evidence of at least two, and likely four, sewing holes. The manuscript suffered from severe delamination of the layers of bark that comprise each page, with fragile curled edges, full and partial horizontal splits and breaks through the leaves, occasional detached leaves, surface dirt, and waxy sur-

face efflorescence. The combination of splitting and delamination made it difficult to determine where one page ended and the next began; safe handling of the manuscript was all but impossible. This level of damage, as well as scholarly interest in the content of the manuscript, provided clear goals for the treatment: stabilize the pages such that they are once again cohesive, so that they can be handled, turned, imaged, and ultimately available to the scholarly community.

Research into conservation literature provided a disparate and relatively small set of articles for guidance. Conservators have treated and researched birch bark before: objects conservators have worked with canoes, clothing items or baskets, and of course other book and paper conservators have met both codices and scrolls. But while proving an invaluable starting point, few of the existing protocols were designed for an artifact that had to flex and move at the end of treatment. Successful mends on a birch bark canoe are designed for a rigid artifact held under tension, not pages that need to turn. Manuscript case studies were usually on single leaves, resulting in strategies that were largely of very minimal intervention, relying instead on the security of a stable, rigid housing.

Still, studies of bark composition, as well as a bevy of approaches that had been dismissed as unsuccessful or even detrimental, were useful to inform in-lab testing. Methods and materials were determined



Above: corner of one folio, showing delaminating layers of bark. Top, right: Piecing fragments of delaminated text layer. Below, right: Solvent vapour chambers to temporarily plasticize curled bark edges.



for surface cleaning, uncurling bark edges, realigning bark layers, and applying mending materials. Questions arose: What counts as cleaning too much? How can one temporarily relax localized parts of the manuscript without moving integral bark components? What adhesives stick to bark while remaining flexible and (ideally) reversible? What materials can be introduced to lightly reinforce splits in the bark, without introducing future break points? And ultimately, the question of storage: what will provide stable, non-damaging storage that also will permit handling of this fragile laminate structure?

Each of these questions was pursued through careful consideration of known methods and observations of how the bark responded, first by testing a very small area, and then slowly scaling the treatment up. One interesting consideration came into play when choosing adhesives for the treatment. It is not a coincidence that while concurrent European manuscript traditions used animal-based materials (parchment and vellum) this Hindu manuscript was written on a plant substrate. Honouring this choice, animal protein adhesives such as isinglass or gelatin had to be automatically discounted.

Treatment commenced with gentle surface cleaning using soft brushes, sponge erasers and occasionally water-dampened swabs. Inverted beakers with methanol-dampened cotton secured inside served as localized solvent chambers to uncurl and realign the bark layers. Next, diluted wheat starch paste, injected with a syringe through cracked nodes to consolidate lifting layers or applied with a range of



brushes across areas of complete delamination, served as a flexible adhesive. Delicate Japanese kozo tissue (5-7 gsm), dyed a sympathetic tone to the bark surface and applied between layers

of bark where possible, bridged bark splits and reinforced the delicate edges, without creating a hard-edged breaking point for the future. After light in situ toning of any surface repairs with watercolours, page by page, the manuscript was carefully digitized. The housing of the manuscript is currently in design.

It will be interesting to monitor the long-term success of the treatment. Were the very fragile and easy-to-delaminate text layers sufficiently consolidated? Though the adhesive ultimately used has well known aging characteristics, how will it and the lightweight repair tissues interact with the bark over the long term? Can the storage materials used to house the manuscript protect it from fluctuating relative humidity and temperature over time, keeping the susceptible laminates from further delamination? These lingering questions of long-term natural aging are not unusual at the end of a conservation treatment. In this case, however, treatment can be considered a success when evaluated simply on the criterion of access. The manuscript is now cohesive, each page can be turned, when handled with care, and it has been completely digitized. Now we need only wait to find the answer to perhaps the most interesting question about the manuscript: what will the scholars find? •

MATERIALS, TOOLS & TYPE

Experimenting with Paper Dyeing

by Barbara Hodgson

To illustrate a book on colour and as a challenge to myself, in 2013 I embarked on a series of paper-dyeing experiments. The book, *Around the World in Colour: A Multi-Hued Tour of Rocks, Roots & Bugs*, was the fourth and last in a series of limited-edition books created in collaboration with bookbinder Claudia Cohen. The series includes *The Temperamental Rose*, an exploration of the history of colour systems; *After Image*, colour at play; and *Occupied by Colour*, colour at work. Each title was issued in an edition of 30 copies, and all involved a great deal of handwork in the form of hand colouring and paper engineering, as well as binding and letterpress printing.

It seemed obvious that dyeing needed to be mentioned in a book on colour, but I had intended to focus on pigments. Only a few pages into my research, I realized that dyes *were* the colours of the world and that, except in ochre-rich Australia and a few other locations, pigments played a lesser role.

Rather than predetermining colours to be included, I began the project with dyeing experiments. I could find no “how-to” books on paper dyeing, so I turned to books on cloth dyeing. Dye recipes in older books frequently depend on paper-

unfriendly metals, such as tin, iron, and copper. Newer books, such as Jenny Dean’s *Wild Color: The Complete Guide to Making and Using Natural Dyes*, 1995, offer more compatible formulas.

The next step was a trip to Maiwa Handprints on Vancouver’s Granville Island, where I stocked up on madder, indigo, henna, pomegranate, cochineal, lac, logwood, brazilwood, weld, woad and safflower.

I tested the dyes on various papers. Of the Japanese papers, Kozuke, a machine-made kozo and sulphite paper, was the most durable of the economical papers. Others, such as Mulberry, also kozo and sulphite, fell apart after a few soakings. The European cotton papers like Arches were durable and consistent but too heavy for my purpose. Of Reg Lissel’s papers [see Book Arts *arts du livre* Canada, 2010, Vol. 1 No. 1], a linen and cotton sheet accepted the dyes most readily.

The test papers were simmered with the dyes in pots on the stove. I noted times and temperatures and tested quantities. I altered the pH by adding acids — vinegar, lemon juice, or cream of tartar; or alkalis — soda ash, or calcium carbonate. This was done with care, as a neutral pH paper is always preferable in books. As mordanting helps dye attach

Above: samples of Reg Lissel papers dyed with logwood, madder, henna, brazilwood and pomegranate.



Above, left: *Around the World in Colour* book and case with two vials of dyestuffs: safflower (*Carthamus tinctorius*) and cochineal (*Dactylopius coccus*), and a vial of pigment: Maya blue (indigo and attapulgite). Also included is a piece of lapis lazuli from Afghanistan. Right: an array of full-size sheets of dyed papers.

to fibres, I mordanted some papers by presoaking in alum, some in tannin, and some in both; others I left untreated.

As a way to deepen colours, I also added iron, in the form of powdered ferrous sulphate, to some of the test vats. The iron added a note of black, making the colours subtler and more interesting. Unfortunately, iron is a paper killer, so none of the papers that ended up in the book are dyed with iron.

Even though the test papers were only a few inches square, I was going through an alarming amount of paper and realized that it was essential to organize the tests into a sample book.

The variety of colours emerging in my sample book convinced me that I was ready to start dyeing for real. Equipped with 8 x 10-inch photo trays and stacks of alum-mordanted and untreated papers, I began with madder (*Rubia tinctorum*), and was immediately disappointed. Colour that had worked so well in a small pot barely toned the larger sheet in the tray. Was it the concentration of dye? The temperature? The time?

I read more. Madder is one of the universal dyes and was an essential ingredient for dyeing Turkish carpets a deep red, but all I was getting was a pale dusty pink. Madder, it turns out, likes animal fibres (wool and silk) much more than plant fibres (cotton

and linen). I persisted, dyeing then drying some sheets a dozen times, but madder never dyed the paper as deeply as it would a skein of silk or wool.

Logwood, (*Haematoxylum campechianum*) from Central America, was much more straightforward: even unmordanted papers soaked it up, turning deep purple. One bath was capable of dyeing a good 15 sheets of paper before needing a boost.

Also satisfying were dyes made from the husks of female scale insects: cochineal (*Dactylopius coccus*) from Mexico and lac (*Laccifer lacca*) from India. They need to be boiled and decanted several times to make a suitably concentrated solution. Changes in pH shift the colours significantly from pinks to purples, but I discovered that even a slight alkalinity resulted in chalky paper. It was better to keep the pH as neutral as possible and be satisfied with a pink tint.

I had not intended to rinse the papers but decided that it was worth sacrificing some colour and not risk colour transfer in the book later on. To dry the papers, I laid them out on newsprint, but some papers developed streaks and they took up an incredible amount of space. In the end, I hung them with clothes pegs from a stainless steel drying rack.

Ten trays were in operation at any one time, covering every kitchen counter. I tried chestnut (*Castanea spp.*), cutch (*Acacia catechu*), marigold (*Tagetes spp.*),

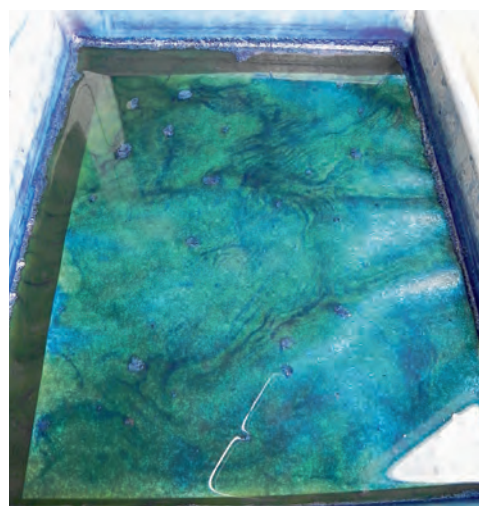
osage (*Maclura pomifera*), and buckthorn (*Rhamnus cathartica*) from Maiwa. To the Maiwa dyes, I added annatto seed for orange, from a Mexican food store; barberry bark for yellow, stripped from the pruned branches of a shrub in my yard; black hollyhock blossoms for purple, also from my yard; and saffron for pale orange, found in the spice cabinet. I began to move sheets of paper from one dye to another, increasing the palette of colours.

And at this point I hadn't even tried indigo (*Indigofera tinctoria*), which turned out to be the most interesting dye to work with. Indigo, like madder, is a universal dye, in use throughout Asia, Africa, and Central America. Dyeing with indigo is an outside job for anyone who values sanity and a clean airspace in the house. Fortunately, the summer of 2013 was a perfect indigo summer.

I began with a formula recommended by Maiwa for vat dyeing. (The full instructions are available from them.) It requires powdered indigo, thiourea dioxide, lye, Synthrapol soap, a glass jar, two big trays, gloves, and a hotplate. The indigo powder is mixed with warm water in which a small amount of lye is dissolved. Thiourea dioxide is then stirred in, and the mixture is set aside in a warm place. After an hour or so, a bubbly copper-coloured film forms on the surface and the indigo mix starts to turn a yellow brown. This mix is added to the vat — in my case, a tray of hot water — into which a very small amount of lye and thiourea dioxide is mixed, then is allowed to rest and form the yellow-green colour characteristic of indigo vats.

Sheets of paper lowered into the fresh indigo vat disappear into the green depths, and when pulled out — two, five, ten minutes later — they are green, but gradually turn blue from exposure to air and light. Depending on the freshness of the vat, the papers range from midnight blue to pale blue. Repeated dips in vats intensify the blue.

Some vats were highly productive, others exhausted themselves quickly, and I never could figure out what caused the difference, though heat definitely assisted the process. Still, I kept one vat going into the fall, and it worked even on cool mornings.



Top: indigo fermenting in water, lye and thiourea dioxide.
Below: white paper appears green when submerged in the active indigo vat.

The triumph of indigo made me confident that I could take on some other difficult dyes such as *murasaki*, the famed dye of Japan's classical period, the Heian. Also known by the unlovely name, red-root gromwell (*Lithospermum erythrorhizon*), this non-lightfast subtle purple is elusive in both extraction and in application. Additionally, *murasaki* is hard to find. The otherwise-reliable dye suppliers do not carry it. It is not a plant commonly found in North America, although there are common North American variants, variously known as puccoon and stoneseed. If Japanese suppliers carry it, they do not advertise in the Roman alphabet. Finally, a reference to gromwell as an herbal treatment led me



A finished sheet of indigo, in its place in the book.

to an apothecary in Vancouver's Chinatown, with its shelves lined with jars of dried herbs and potions hinting at the possibility of other dyestuffs, if not gromwell. The name, however, meant nothing to the dispenser and I left with instructions to find the name in Chinese.

I returned the following week with the word *zicao*, and its rendering in Chinese characters. Like an incantation, at the sound of this magic word, the

dispenser produced a jar of tangled brown roots and began shovelling out handfuls, dropping them onto a scale. She asked what ailment it was for, and when I said "Dyeing paper," she shovelled them back in and said, "You don't want this, you want this," and reached for jar of shredded brown bits. I left the shop a half hour later with bags of gardenia (*Gardenia jasminoides*), golden thread (*Coptis chinensis*), Chinese woad (*Isatis indigotica*), safflower (*Carthamus tinctorius*), and gromwell.

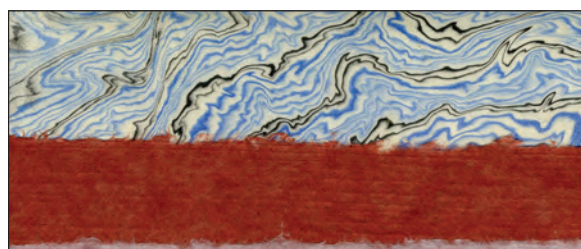
Gromwell, the dye, is similar to alkanet (*Alkanna tinctoria*), a root dye from the Mediterranean. The active dye ingredient in both is insoluble in water and must be extracted in alcohol, the purer the better. Over a period of several days I crushed the roots in a solution of 99% isopropyl alcohol. The vat turned a deep purple-red, but it had little effect on papers, even those mordanted with alum. I added cream of tartar (an acid), and the solution turned a deeper, richer red but produced only lightly dyed paper. I added soda ash (an alkaline), which turned the vat blue-purple. It was also ineffective. In the end, through multiple dips, I was able to dye enough sheets in a light but adequate tint of purple to show something of *murasaki*.

The other dyes were very successful, especially the gardenia and golden thread. Both dyed rich, deep yellow oranges. The golden thread, when dyed in conjunction with indigo, produced a satisfying green.

In the end, I dyed a total of 1,170 sheets using 60 dyes or combinations of dyes. About 800 of these ended up in the copies of *Around the World in Colour*. Offcuttings and spares went into sample booklets that were boxed with the book.


Experimenting with paper dyeing has turned out to be an ongoing occupation. It is simple to set up trays and to make a batch or two of dye. Since the push to produce papers for *Around the World in Colour*, I have tried out a number of new combinations and will be dyeing more papers for the next Hodgson/Cohen collaboration, "Decorating Paper." •

The colour series is available for viewing at the special collections departments of University of British Columbia, Simon Fraser University, and University of Alberta.



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O Velho Livreiro São Paulo, Brazil

Pablo Peinado is a graphic designer and book-binder. With his wife Estela, he operates a bindery and shop, O Velho Livreiro (The Old Bookmaker), located in the bohemian neighbourhood of Vila Madalena in São Paulo, Brazil. The idea for the name came while Pablo and Estela lived in Montréal. In fact, the name originally appeared in French as Le Vieux Bouquiniste. Returning to Brazil, it was translated into Portuguese, and O Velho Livreiro was born.

In the friendly and cozy shop one can find unique products handcrafted by Pablo and bookbinders from different parts of Brazil.

In addition to the shop, O Velho Livreiro offers bookbinding as well as advice on graphic production.

The O Velho Livreiro bindery is a reproduction of an old bookbinding workshop, with simple hand tools and machinery, but with a contemporary approach adapted to new times, exploring different materials, printing processes, and structures.

Photography has always been part of Pablo's life, but increasingly he specializes in developing books for photographers — often deluxe limited editions.



Pablo (front, at right) and workshop students

The O Velho Livreiro bindery also serves as a school. In Brazil, there isn't a degree program in book arts; indeed, there is a lack of formal education in this area. O Velho Livreiro offers a one year training program in bookbinding and book art techniques. Students learn gradually, starting with a pamphlet stitch, moving to structures with folds developed by Hedi Kyle, and on to full leather tight back bindings. In addition to the training program, intensive book arts workshops, including screen printing and paper marbling, are offered on Saturdays. Because students can't easily buy tools in Brazil, in one of the workshops they learn to make their own tools — finishing press, punching cradle, sewing frame, etc. •

Visit www.ovelholivreiro.com to see Pablo's extensive portfolio and a list of workshops.

by Joan Byers

Book Art Studio Handbook: Techniques and methods for binding books, creating albums, making boxes and enclosures, and more

Stacie Dolin and Amy Lapidow

Quarry Books, 2013. 160 pages.

Paperback. ISBN 978-1-61058-620-7




The book starts with a description of how to set up a workspace and the supplies needed to finish a book with a protective enclosure; followed by basic bookbinding techniques for folding paper, cutting boards, gluing, sewing, and making a finished product. Each stage is explained with step by step descriptions accompanied by detailed colour photographs.

Being fortunate to work in one of the used bookstores in Canada's only Booktown – Sidney, BC, at lunch time I get to walk down to the “new” books bookstore and look for new arrivals on the bookbinding and book arts shelf. It is not a large section, and more often than not there aren't any new arrivals. So it was with great pleasure one day that I found Stacie Dolin and Amy Lapidow's *Book Art Studio Handbook*. Thumbing through it quickly, I knew I had to have it. There were things I was familiar with, a few items I had not seen before, and colourful photographs and instructions.

There are 12 projects described in the book. Each one has a clear list of materials, tools, and time needed to accomplish a finished product – what a treat to have an idea of how long it will take to make a book! (Granted you need the materials on hand).

I completed a couple of the projects – the 5-Minute Slipcase and the Woven Album – and found the instructions straightforward and easy to follow.

For new bookbinders, and for those who like having step by step instructions to follow, this would be a welcome addition to their library. •



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by Tara Bryan

Running the Goat Books & Broadsides

Running the Goat Books & Broadsides started with Marnie Parsons's curiosity about letterpress printing. She had worked in libraries, bookstores, and as an editor and teacher of literature before moving to St. John's, Newfoundland where she found herself sucked into a vibrant and friendly community of writers, musicians, storytellers, and artists. I don't remember how she came to work at the *walking bird press* studio in the summer of 2000, but in an ongoing effort to get people to try out letterpress, I offered to show her how to set type and print, and she accepted the offer.

That first visit became two, then three, and soon she was visiting regularly — an arrangement that lasted for several years, until with the help of the Craft Council of Newfoundland and Labrador, she bought her own press and set up a shop in her basement. Since that time, Running the Goat has become an accomplished and creative micro press that publishes a wide variety of work, most of which is printed with hand-set type, and collated and stitched by hand. Focusing on texts by Newfoundlanders and Newfoundland-based writers is a way for Parsons to express her appreciation for the community that has welcomed her so warmly. Her usual approach is to collaborate with authors to select paper and type, and to choose local artists to create illustrations.

By working with a broad, engaging spectrum of established and emerging writers and artists, and relying on her experience and wacky sense of humour, Parsons is able to keep the work she produces fresh and exciting. I have yet to see anything she has produced that I didn't want to hold and open immediately.

The broadsides, poemphlets (a Parsons creation — individual poems, illustrated and bound in pamphlet form), chapbooks, and books Parsons produces are visually and sensually pleasing, with an understated colour palette and fine papers. Most of the printing is on a Vandercook SP-15, but her shop now also houses a tabletop C&P, a 180-year-old Imperial hand press, and its most recent addition, a Heidelberg, along with a complement of type, galley trays, job sticks, ink, and other necessities of printing.

The name "Running the Goat" comes from a lively traditional Newfoundland set dance that takes four couples through a wild series of swirling figures and ends with an intertwining spiral. Parsons says: "I chose Running the Goat because I hoped someday to capture something of the joy and spontaneity, the playfulness and intensity of that first dance, in a handmade book. More than a dozen years later, I still hope readers find some hint of that visceral and organic beauty in the books I make." Her books are

definitely playful, but their subtlety and elegance show great respect for the texts, and careful consideration of materials.

The first chapbook Parsons printed at the *walking bird press* studio was *Ghost Poems* by Carmelita McGrath. Printed in 2001, with well-used Baskerville type on Environment Text paper, the ten poems seemed like a big project at the time. Parsons says, “Making it was a joy and a challenge — proof that there was much to learn about printing, and that there would be great satisfaction in the learning.”

Over the years, Running the Goat has become more adventurous with design: the fine edition of *Peg Bearskin* has a fake-fur cover; *A is for Accordion* has hot-stamped “buttons” and a hand strap on each cover of its concertina structure; and Joel Hynes’s *God Help Thee: A Manifesto* has the “F” word printed in transparent ink as a background to the text, and is bound in a cleverly designed paper cover with the concertina text block stitched to the front cover, and the pamphlet postscript bound into the back flap.

Parsons has also made a point of taking letterpress workshops when she travels. In 2005, she took a weekend workshop with Claire Bolton of the Alembic Press, Oxford, and also visited Graham Moss and Kathy Whalen at their Incline Press in Oldham, near Manchester, England. Jan and Crispin Elsted welcomed her to Barbarian Press in Mission, British Columbia, in 2007, where she spent five days setting type and printing. In 2008, she returned to England to work one-on-one with Graham Moss at

Incline Press. They printed *Scottish Printing* to mark the 500th anniversary of printing in Scotland — a joint publication of Incline Press and Running the Goat. Also in 2008, Parsons attended a workshop by Alessandro Zanella of Ampersand Press at his studio in Santa Lucia ai Monti, near Verona, Italy. The workshop had only two students, and for three days they worked on an Italian/English chapbook of poetry by Primo Levi, hand-setting the type, and printing the text on a Stanhope hand press.

Shortly before her second visit to Incline Press, Parsons decided to buy their Imperial hand press and have it shipped to St. John’s. It arrived in a huge crate that baffled the resources and resolve of hired movers, but an intrepid handyman and his buddies managed to remove it from the crate and haul it to her basement using scaffolding, block and tackle — a process that took hours, sweat, and a certain amount of angst, but was a testament to Newfoundland resourcefulness. Fortunately, it arrived in time for Jan and Crispin Elsted, special guests at the Book Arts Association of Newfoundland and Labrador’s 2008 Wayzgoose, to help her set it up.

In addition to handmade books, Running the Goat also publishes trade editions of picture books featuring Andy Jones’s adaptations of traditional Newfoundland stories. These picture books are particularly stunning; the text, and Darka Erdelji’s ethereal illustrations, combined with Veselina Tomova’s book design, create a visual feast. *Jack and Mary in the Land of Thieves*, third in the series, won the 2012



Left, and centre: *Peg Bearskin*. Above: *Jack & Mary in the Land of Thieves*.



Duncan Major operating the Heidelberg press at the Grand Opening of the Press at Tors Cove.

Below: the Press building.

PHOTOS | RICK WEST



BMO Winterset Award — only the second time a children's book has won this award, and the first time a picture book has been honoured. *Jack and Mary* also won the 2014 Bruneau Family Award for Children's & Young Adult Writing. Although earlier books have won awards, it is the Winterset, given to a book in any genre, of which Parsons is most proud.

This summer has been particularly exciting at Running the Goat. Last fall, Parsons transplanted her home and print shop to a hillside overlooking Tors Cove, an outpost 40 kilometres south of St. John's. The community is small, but it draws tourists and locals who hike the spectacular East Coast Trail or travel the Irish Loop. In addition to a stunning view of the cove, the print shop has a display space featuring the work of other local printers alongside Parsons's own work. A Grand Opening, complete with readings and music, was held June 29 to celebrate the move. Many of the summer visitors have taken time to look at the type and presses, ask questions about the process, or reminisce about their own printing experience, and Parsons has been pleasantly surprised at the success of her new retail space.

As autumn arrives, Parsons is printing a letterpress novella by Bernice Morgan, illustrated with wood engravings by Bernice's daughter, Jennifer, an

accomplished printmaker. Further, a new recitation by local raconteur Dave Paddon, with illustrations by Duncan Major, is in the works, and she is awaiting delivery of *Jack, the King of Ashes* — fourth in Andy Jones's series of Newfoundland folk tales. Parsons suggests *Jack, the King of Ashes* could be the best yet, and might help focus attention from outside of Newfoundland on the earlier books in the series, and the Press itself.

Running the Goat Books & BroadSides is firmly established at the epicentre of hand bookmaking in Newfoundland and Labrador, and promises to continue creating surprising new work that should be celebrated across Canada. •

www.runningthegoat.com

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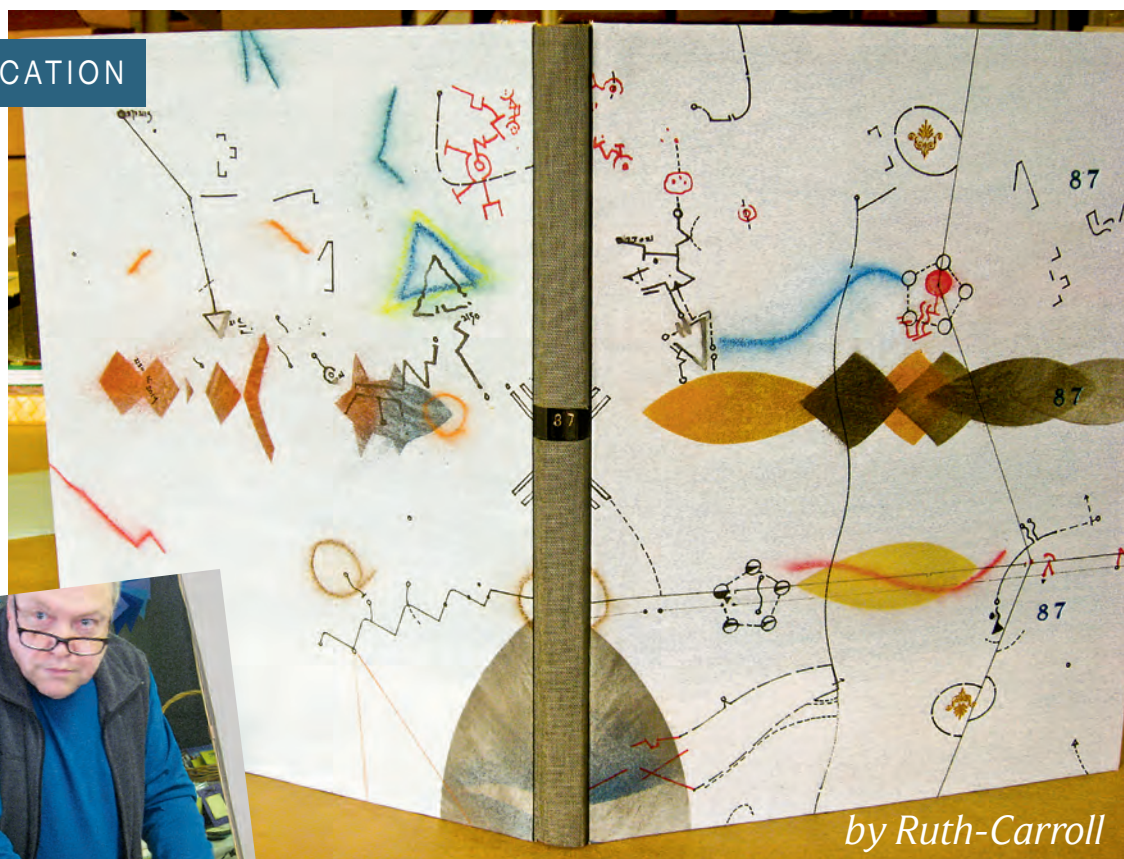
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by Ruth-Carroll

Sketchbooks: Ideas and Actions in Context and Construction

Timothy Ely at the Japanese Paper Place, Toronto

The Japanese Paper Place hosted a workshop in late April with artist and master bookbinder Timothy Ely, who has been exploring the context of bookbinding as art object for more than 50 years. This weekend opportunity proved to be quite profound, with most participants completing the sketchbook in two days.

To begin, we were shown examples of how Ely records ideas and how the sketchbook evolves as a codex, stitched, bound, and covered. He circulated a series of pamphlets (see page 37, below) that were wonderfully simple but truly amazing. A standard office file folder, complete with tab, held a stitched-in folio sheet of sketch paper, readily available as a notebook for mapping or collecting ideas — a visual

as well as a narrative storage file. Smaller ones of multiple stitched pages were containers of ideas with illustrations and notes for larger books that, when transferred, become codified themes of astronomy, particle physics, mathematics, or sacred geometry. Covers were painted with lines, marks and shapes resembling phonetic notations that navigate a secret language of shorthand signs and symbols. These marks are an Ely trademark, encompassing the extra-terrestrial realm of secret and unknown personal places. A few of these folders contained multiple signatures of varying sizes, stacked above and below each other: an interesting conceptual shift to the book format.

Ely's books, which are collected worldwide,

structurally resemble the sketchbook we made in the workshop, with its text block sewn on cords, an articulated spine, and a drum leaf attached cover.

Eight sheets of Strathmore 400 drawing paper were supplied for the text block. For my second book I used eight sheets of the larger and heavier Roma handmade paper I had stored for a special project and was not disappointed. The finished dimension of the book was 30.5 x 24.3 x 1.5 cm — a great size that uses a sheet of paper perfectly.

Influenced by the re-use of manuscript vellum and discard pages in older books as spine liners or guards, Timothy prepares specific ephemeral material for the spines of his books, leaving messages for future conservators (see page 39, top). Knowing this, and given an hour to mark up my pages, I concentrated on text and lines that would fall within the gutters of each signature, and both spines and centre gutters became my point of embarkation.



Below: pamphlets from Ely's collection. Above: Ruth-Carroll's book showing gutter treatment.

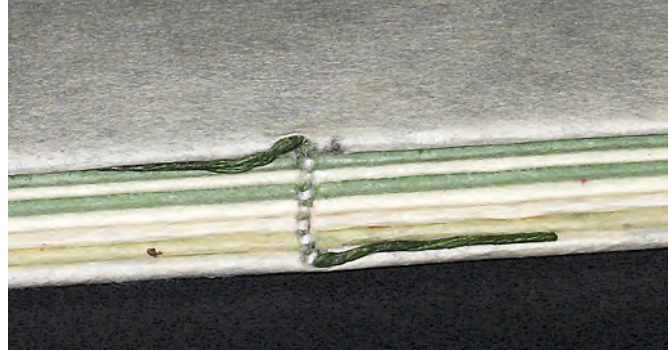
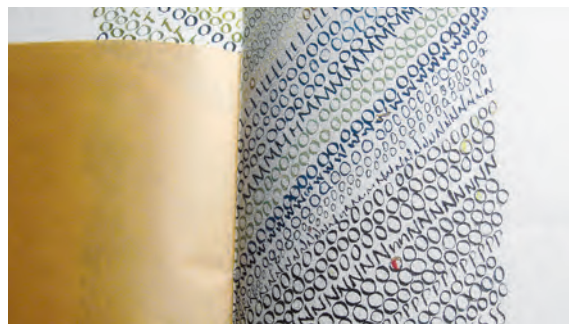


At each phase of the book we were given tips — the “why didn’t I think of that” ones. Instead of completely slitting the sheets Timothy suggested leaving about 1 cm of the page attached to facilitate collation and alignment. This worked very well. To mark the sewing stations between kettle stitches he has developed a reversible template of radiating lines that can be positioned on any similar size boards to mark three or four equal sewing stations.

Before sewing the eight signatures there was something else to show us — his loose or half-loose guard technique. Placed in the centre of the signature, or around any of the folio leaves, these guards add an extra thickness to the spine and can carry inclusions, or function as supplementary places for notes or images. (Nancy Jacobi gave us several unique and rare papers for guards, a handmade gampi tissue, and a dyed gild maker’s paper imprinted with grain lines from boards on which the sheets were dried.) Guards longer than the text block can be attached and folded like maps or brochures. Sketchbooks have always contained hidden, forgotten or secret objects, and some books hold built-in pockets, but these loose guards are so much more varied and interesting with their multiple usages, adding a new page or giving a textual shift between the pages. A small dot of pva strategically placed along the spine edge will fix them in place while sewing.

To sew the signatures on “cords” we used a standard 18/3 linen bookbinding thread for stitching and a waxed linen about twice the diameter for the cord. The stations were cut with a saw blade but on my second book I had placed washi guards around

Below: gutter notation and guard inclusion.



some of the signatures and found a non-serrated blade worked better. The wrapped cords recessed into the groove and when completed the remaining ends could be cut flush, laid in between the signatures, or sewn on the boards for added strength. A wheat starch paste, slowly cooked in a double-boiler, at a five-to-one water/starch ratio, was used for the adhesions. Before gluing the spine with paste or pva mix, any single sheet inclusions, separate sketches, or drawings, should be inserted between the signatures. We used a piece of Kurotani kozo paper for the spine lining, wide enough to cover the spine, and the boards for 4 cm or so. Working the pasted liner into the spine first, we then attached it to the boards, ensuring they were knocked up to the outside edge of the text block. (There is no shoulder separation as in a standard case binding and the squares of this book are narrow.)

The sketchbook is essentially a quarter binding with the spine piece divided into two sections, a design element totally unique to Ely’s sketchbooks, and in the break between the upper and lower spine pieces he adds yet another feature. His sketchbooks are numbered for documentation and this workshop book was titled 96. (See page 40.) The number, gilded in copper and with accompanying marks and lines, is printed on material 2.5 cm wide and long enough to cover the spine, front and back boards, and .5 cm or so beyond the width of the finished spine piece. This “title” strip is attached to the text block and the boards but the spine pieces only attach to the boards. Books 86 and 87 (see page 36) were at the workshop as examples.

Off-cuts for our spine titles were plentiful in the box of chiyogami papers left from other workshops, and though they worked very well, choosing just one took some time!



Left: Detail of Ely's "hidden spine" materials.

The spine material is not turned-in over the boards with this covering technique so a short section of raw board edges from the spine to the line of the covering material will be visible unless covered separately. Ely uses this opportunity to add more sparkle and folds a small section of gilded paper or a drawn image over the exposed edge at the four locations. Here again we were able to use some of Nancy Jacobi's gorgeous papers, but vellum, cloth, or leather would work also.

A paper-backed Japanese book cloth was used for the spine material. For the spine stiffener, a strip of heavy card stock the width of the spine, including the thickness of both boards, was attached in the centre of the spine material with PVA or paste, leaving a 1 cm turn-in top and bottom. A bone folder was used on the fabric side to ensure no bubbles had formed. After the card was in place, we pasted down the top and bottom turn-ins.

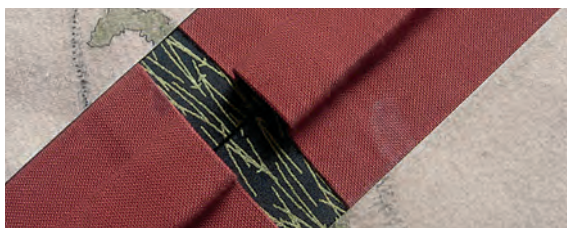
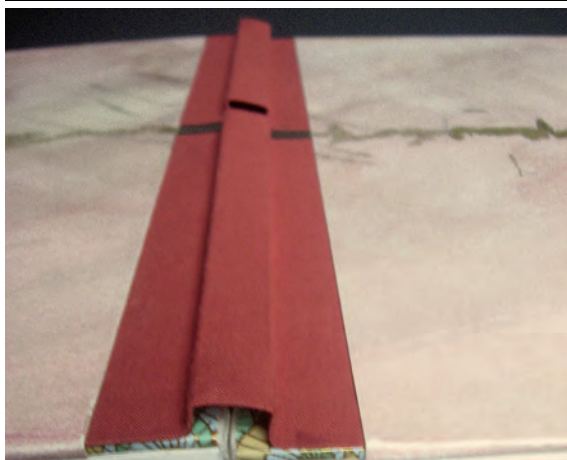
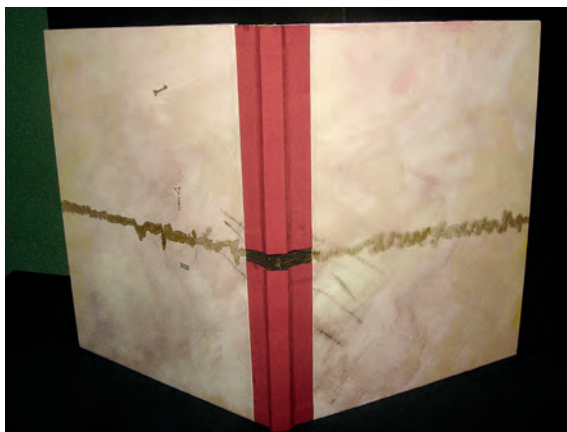
It is important to apply adhesive carefully to this piece because the spine also forms the shoulder. There are two spine pieces.

The finished width of the spine material, measured and cut evenly on both sides of the central stiffener, was smoothed around the sides of the stiffener with a bone folder, creating a clean square edge. Cover materials do not overlap the spine so both the spine and one edge of the covers have to be cut accurately.

On each board, a line was marked or etched from top to bottom, 1 cm from the spine edge. It is important to maintain this as an adhesive-free zone. A parallel line was measured and marked along the remaining width of the spine piece (1.5–2 cm depending on the finished size). Applying PVA within this channel, the spine pieces were set, aligning the top and bottom first, and bone folding in place making sure the front and back were even.

These books open flat and the boards come together in the centre under the spine, creating a crisp hollow, or "U" channel of void space, through which the covers converged.

Ely has been teaching variations of this binding in his many workshops, and bookbinder Benjamin Elbel has published an essay on his technique in Volume 32, 2012 of *The New Bookbinder*. Gary Frost, Don Guyot, Priscilla Spitler, and Daniel Kelm have all worked variations of this versatile spine casing structure.



Above, top to bottom: Ruth-Carroll's book cover, board edge caps, detail of articulated spine with title area.



Detail of Timothy Ely Book #96 with spine half complete.

It would seem at this point that the cover would have been anti-climatic but Ely had one more element to impart – the drum leaf fold – a fast covering method that over time has been modified as his invention. The cover was a d'Arches watercolour paper that we painted and marked with acrylic paint and media supplied by our hosts. One edge of the cover material needed a clean straight cut to fit beside the spine. The rest of the cover was trimmed, leaving 1.5 cm for turn-in, and the corners were mitred.

Ely has fashioned a perfect mitre-angled ruler from aluminium window framing. It is the exact width of the turn-ins, including a 45 degree angle at both ends, for a quick and accurate way to mark the diagonal cut. He makes the initial cut a bit longer and only trims after checking the fit along the edge.

A line of PVA, about 1 cm wide, was brushed along the top, bottom and fore edge of the board, and PVA, paste, or a mix of both, brushed on the cover material along the spine edge. The cover material was butted at the spine and pressed firmly in place, with the cover adjusted over the PVA areas along the perimeter. The rest of the covering was straight forward: paste or PVA the top and bottom turn-ins, fold to the inside cover, finesse the mitred corners, then fold over the fore edge and smooth out any wrinkles.

There were no specific endpapers for this book, just the first pages of the front and back signatures. Other levels of this workshop, taking more time, deal with endpapers, the cover picture plane, and spine variations. I did, however, use a chiyogami sheet for the endpapers in my second book, brushing a 1 cm bead of PVA along the paper edges, being careful to protect the text block with a gluing guard, then closing the book and checking for, and smoothing down, any wrinkles.

A fusion of images and paper, concepts of style and function, elevates this project beyond book, art object and material components to one of imagination and ideas. The codex exists as a container for wonder and brilliance. Ely's message to the class was to create this one book and then create 20 more, to use a sketchbook within a month not a year, and to fill it with everything that means anything to us. Noted experiences are more easily remembered, nothing is unremarkable, nothingness is pure potential, and a sketchbook can carry it all. •

Thank-you to Sigrid Blohm of The Japanese Paper Place for her thorough organizational efforts on our behalf, to Nancy Jacobi for her assistance and nurturing, and to Timothy Ely who has fulfilled one of my wishes and did not disappoint.

CBBAG Membership Survey Summary

The results are in! The survey went to 509 members – 155 responded (30%). *Thank you!* Major work was put into this survey; more work is needed to heed your concerns. Overall consensus: we are professional and should be very proud! We love our guild and what it contributes to the bookbinding world – but we need to make improvements. Volunteers were thanked/admired for their contributions. Comments and concerns will be taken to heart to help our already wonderful CBBAG!

Our Membership Our interests: everything book related! One quarter have formal/certificate training; 80% learn on their own through workshops. We desire e-mail invoices (1–2 months ahead); 83% want a membership e-mail directory. We are happy with our fees but want more directed toward the chapters. Many comments were about chapters being too far away; 46% of members go to chapter events/workshops; 32% never attend. One person commented that she is willing to be proactive in creating one. That's the spirit! The general consensus is that active chapters are doing very well. Everyone wants more involvement from the national level – travelling workshops, countrywide library access, local book fairs, and much more.

Communication 60% believe the website is very useful and 28% think it is the best place for information – newsletters/magazines are the two other resources. Over 50% want to see each other's work. We want a tighter community, regularly updated resource lists, event information, and equipment/tool recommendations. We need your help!

Publications The magazine is not our main reason to join but it is a much-loved perk: 70% think of it as a great source of information. We like interviews/profiles of members, exhibit reviews, techniques, and essays on the history of the book. A few suggestions were articles on typography, tool maintenance, miniatures, unusual bindings, and structures. Our curiosity is alive and well! 58% are interested in writing an article but concerned about qualifications – either as bookbinders or writers. Submit your ideas to the editor, maybe your fears will subside!

Art of the Book Many have not attended the exhibit (21% so far in 2013). 21% said they did submit their work but didn't make the cut; some thought they were not good enough (yet) to enter. One said she was too busy volunteering for CBBAG to have time to exhibit – good excuse! We do want to see the work – 84% would like to see the catalogue stay in print. Those who did see the exhibit are pleased and proud.

Education Home Study Program – 14% have taken courses and were satisfied with it; 73% felt it was beneficial to them. Most (59%) did not know that the DVDs are now loaned for free. Comments concerned the age/poor quality of the DVDs, and manuals that do not always flow well. Others want a mentor closer at hand. 31% attended workshops in Toronto; 60% have rarely or never attended. The non-attending cite the prohibitive cost of travel and accommodation. Lack of time is also a big factor. On a high note, those attending are very pleased with the workshops. If the core courses were taught in the chapter regions, 75% said they would be willing/maybe willing to attend.

Additional Comments At the national level, we need to offer more benefits to members. A lot of pressure is on the new website to help bring better functionality to the members, more current information, training, and better communication. Patience is a virtue here folks – we will need time to get things running smoothly. Most are unsure about serving on the board. Not living in Toronto? Problem solved! The Board meets once a month via Skype. Current board members live across Canada – some have previous experience, most do not. You learn so much – you can lead, or be a committee member, your choice! Volunteers are needed for *anything* to happen – this request cannot be stressed enough.

The Board will be moving ahead with organizing a strategic planning session in 2015. The results of the survey will help to guide this meeting. Thank you again for your participation and your enthusiasm and support for CBBAG. See the *new* website for a full summary of the survey!

*Spike Minogue (Ottawa Valley Chapter)
CBBAG Membership Chair*

Book Arts *arts du livre* Canada

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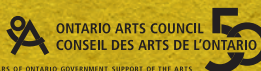
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